IN THIS ISSUE: "RITORNELLANDO": A FOREIGN FANTASY (Part III) .... By Lou Singando

MUSICAL COURIER

Weekly Review of the World's Music

Subscription $5.00
Europe $6.25 Annually

NEW YORK, SATURDAY, APRIL 20, 1935

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DALIES FRANTZ

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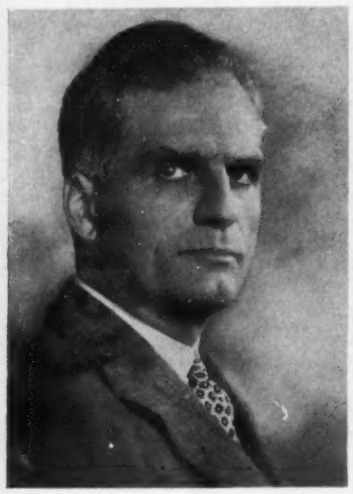
BEHIND THE SCENES AT THE METROPOLITAN OPERA HOUSE.

Gladys Swarthout, mezzo-soprano of the Metropolitan, applies make-up on the face of her husband, Frank Chapman, baritone, before their duet appearance at the All-American concert given April 2 for the benefit of the Club for Unemployed Girls, favorite charity of Mrs. Franklin D. Roosevelt. This is the first time they have sung professionally together in three years. (Acme Newspictures, Inc.)

FREMJA LÖTTIGER,

soprano, gave a costume recital at the Studio Club, New York, on March 19, with Roberta Jones at the piano. Her program was sung entirely in Swedish and included folk-songs and numbers by Nordquist, Lange-Muller, Sjöberg, Erdtman, Anjou, Wennerberg and Peterson-Berger. (Photo by National Studios, Inc.)



FRANCIS MACMILLEN,

violinist, will be awarded the degree of Doctor of Music by Marietta College in Ohio on June 4, when the centennial of this institution is to be celebrated.

GUIOMAR NOVAES,

Brazilian pianist, will return to the United States in October, her tour of this season having been postponed until that time.

BHUPESH GUHA,

artist director of dancers featuring Hindu folk dances, recently was presented with his group at the Hindustan night program, International House, New York.

PRESIDENT ROOSEVELT and ROSA PONSELLE

discuss musical conditions in the United States during a visit by Miss Ponselle to the Executive offices. The previous evening she sang at the musicale following the dinner given by the members of the Cabinet and their wives for the President and Mrs. Roosevelt. (Photo © Underwood & Underwood.)

IRMA DUNCAN,

director of the Duncan School of Dance, as instituted by Isadora Duncan, opens her summer school at Croton-on-the-Hudson, New York, on July 1.

SCENES FROM MARIA MALIBRAN,

the American opera by Robert Russell Bennett which had its première at the Juilliard School of Music, New York, on April 8. Josephine Antoine as Maria Malibran and Allen Stewart as Philip Cartwright are shown in the first picture; in the second is Harold Boggess in the rôle of Jacob Von Post. (Photos by Benedict Frenkel.)

GUY MAIER

giving a supplementary concert to students of Milwaukee Schools after playing a Musical Journey to 2,500 school children. (Photo by the Milwaukee Sentinel.)

(See Inside Back Cover for Additional News Pictures)

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WHOLE NO. 2857
VOL. CX—No. 16

Published weekly October to May inclusive, monthly June July, August and September by Musical Courier Company, Inc., 113 West 57th Street, New York. Entered as Second Class Matter January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 2, 1879. Price 15 cents. Yearly Subscriptions $5.00—Europe $6.25—Canada $5.50.

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Vol. CX, No. 16
Whole No. 2857

MUSICAL COURIER

Weekly Musical Newspaper Established 1888

New York, Saturday
April 20, 1935

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Maria Malibran, Native Opera, Premiered by Juilliard School

Romantic Work, with Score by Robert Russell Bennett and Libretto by Robert A. Simon, Depicts Episode in Life of Noted Singer—Scenes Laid in Old New York Provide Colorful Backgrounds—Production of Merit Conducted by Albert Stoessel

By R. M. KNERR

The world première of Maria Malibran, American opera in three acts with music by Robert Russell Bennett and book (in English) by Robert A. Simon, was given by the Opera Department of the Juilliard School of Music in the Juilliard Auditorium on April 8, before a distinguished audience including many eminent musicians. Albert Stoessel conducted a cast and orchestra composed of Juilliard students. Alfredo Valenti staged the work, and Frederick J. Kiesler provided sumptuous settings and costumes. The opera was repeated on April 9, 10 and 11, with alternating casts in several of the principal rôles. Curtain calls for composer, librettist, conductor, stage director and cast were enthusiastic.

The avowed purpose of the librettist and composer, as set forth in a recent interview by the latter, was to provide "a good show." In this the Messrs. Bennett and Simon admirably succeeded. They also aimed to supply entertainment devoid of the more gory features of tragic opera. Finally, it was the purpose of the composer never to interrupt the story for purely musical reasons. The Bennett score therefore provides a running commentary, much of the text being spoken, with occasional flights into a modern type of lyricism for arias, duets and other concerted numbers. The result, however, is not operetta, but rather a much more closely integrated type of *mélodrame*, with certain features of laudable independence in method.

A Romantic Libretto

The story provided by Mr. Simon runs fairly true to the pattern of romantic opera which avoids the catastrophic ending. The plot may be briefly summarized as follows:

Act. I. In an outdoor pleasure place of old New York, Vauxhall Gardens, Philip Cartwright is twitted by his friends for having composed poems to Maria Garcia, then singing in opera at the Park Theatre and at Grace Church, although he is also interested in Claire Prescott, a belle of the local colony. He declares that if he meets the singer, he will win her. As a somewhat disrespectful toast is drunk to her, Etienne, an old French musician, protests the slur. A quarrel seems imminent, when Maria herself enters. A provident ringing of a fire-alarm hastily calls away all the beaux (who belong to the volunteer fire forces). Maria and Philip engage in a restrained love avowal, but she reveals that she has pledged herself to marry the aged Malibran in order to aid her father. They say goodbye, and Maria weeps as the waiters turn out the lights.

Act. II. A year and a half later the engagement of Philip and Claire Prescott is being celebrated at the latter's home. Mrs. Prescott, a snobbish dowager, has engaged Malibran to sing for her guests. Inevitably, Philip and Maria meet, and she tells of her tragic marriage and of her love for him, while he is forced to express his happiness in his betrothal to the guests. Urged on by Jacob Von Post, bachelor brother of Mrs. Prescott, Malibran sings an aria from Zingarelli's Romeo and Juliet while clad in tights, an escapade which so horrifies the hostess that she denounces the diva as an abandoned woman. Claire breaks the engagement, and Philip protects Maria, who leaves on his arm.

Act. III. A few weeks later Maria is about to sail for Europe, while Philip has devised a means for her to have her marriage with Malibran annulled. But Etienne predicts no happiness as a result of Philip and Maria's union, as they live in different worlds. Von Post, arriving somewhat tipsy, attempts to win Maria, but is easily disposed of by her. Philip reveals that he will not be happy unless she quits the stage. She tells him this is impossible, and the final parting takes place with both nobly resigned.

Mr. Simon has leavened this theme with a goodly dose of satiric comment, which constitutes the most delightful element of his book. Not all his lines are easily translated into song, but a majority of them are smart and sophisticated, with a few really admirable touches of comedy character depiction. On the whole, however, the central character of Maria lacks the glamour that the real diva exercised, and neither she nor her lover, Philip Cartwright, affect the listener as really vital protagonists should do.

Score Shows Definite Promise

Although it was hardly to be expected that two native creators, in their first attempt at music drama, would show the proficiency of seasoned producers, both in this work reveal a sense of the theatre, if not always a sure one of the opera house. Mr. Bennett was known, through his various original writings and his skill as a Broadway arranger, to possess a highly developed craft of orchestral scoring. This does not fail him in the present essay. In general he is most successful when underscoring a mood, as in the poignant conclusion of the first act, or in depicting Philip's tortured feelings during his halting announcement of his happiness in the betrothal scene. These pages and the amusing fluttering motive which accompanies Mrs. Prescott's excited entrances and exits are eloquent and apt.

(*Continued on page 23*)

Furtwängler and Hitler Reported Reconciled

Berlin.—Wilhelm Furtwängler, whose partisanship for the composer Paul Hindemith had resulted in his resigning the vice-presidency of the German Chamber of Music, the leadership of the Berlin Philharmonic Orchestra and the chief directorship of the State Opera, had an interview with Chancellor Hitler on April 10. The result was stated to be a reconciliation between Furtwängler and the government. R. P.

Nebraska Teachers' Association Holds Seventeenth Convention

Lincoln Is Scene of Memorable Gathering by State Educators—Addresses by Leading Authorities and Musical Programs Are Features of Stirring Sessions

By JEAN P. DUFFIELD

Omaha, Neb.—The seventeenth annual convention of the Nebraska Music Teachers' Association was held in Lincoln, April 3 to 7. Musical events of the occasion were a recital by Nathan Milstein, violinist, a program of piano music for the early grades by Hans Barth, a concert by the University of Nebraska String Quartet (whose members are Emanuel Wishnow, Dorothy Holcomb, Lee Hemingway and Bettie Zabriskie) and choral music by the Augustana College Choir, of Rock Island, Ill. A brilliant array of speakers was offered, and there were many opportunities for stimulating contacts and memorable experiences.

The next convention will likewise be held in Lincoln under the leadership of Edith Lucille Robbins, president, and Hermann T. Decker, secretary-treasurer, who were re-elected to their respective offices, and Elizabeth Tierney, who succeeds Parvin Witte as vice-president.

Musical Problems of America

The real business of the convention was begun on April 4, after warm and cordial words of welcome had been spoken by Governor R. L. Cochran, of Nebraska, and a response by Miss Robbins, president of the association. The first speaker introduced was Leonard Liebling, editor-in-chief of the Musical Courier and music critic of the New York American, who spoke on the subject Present Musical Problems of America, noting the fact that our government, contrary to the practice in leading European states, does nothing toward the spread of musical culture, and citing as fundamental to the question the need to educate our American children in music. He made humorous mention of his belief that the culture of a community may not be measured in terms of smoke stacks from box factories or miles of newly built sewers, but rather in the number of singing organizations and instrumental bodies it maintains and encourages. His picture of the dinner hour in the average American home was amusing in the telling though disheartening to contemplate. Mr. Liebling's plea, naturally, was for more musical activity, more orchestras, operas and choral societies, and specifically much more space devoted to musical subjects in our newspapers, an end which he considers possible to attain. Mr. Liebling made three other addresses before the convention, using as subjects Great Musicians I Have Met, Forgotten Men of Piano Music, and Where Shall Our Singers Sing? He speaks without the least effort, uses practically no gestures and no verbal display whatever, but goes straight to the heart of a subject in such a way as to win the interest and retain it to the final word.

Piano Class Lessons Discussed

Gail Martin Haake, of the American Conservatory of Music, Chicago, and co-author of the Oxford Series, made three appearances on the floor of the convention, speaking of piano class lessons as pertaining to beginners, to intermediate pupils, and finally to adults. She spoke from a rich and varied experience, elucidating authoritatively the

(*Continued on page 23*)

Paris Greets Two New Operas By Hahn on Successive Days

Both Works Win Through Charm—Orchestras Proffer Many First Performances—Argentina, Sylenka, Roesgen-Champion, Pasquier Trio, Lead Army of Parisian Recitalists

By IRVING SCHWERKÉ

Paris.—Reynaldo Hahn has had the rare experience of having two operas created within two days: The Merchant of Venice, at the Grand Opéra, and Malvina, at the Gaité-Lyrique. It has been remarked before, and perhaps will be again, that the winds of good opera-writing blow where they list, and it can from the outset be declared that the communicants at these premières, swayed by the *joie de vivre* of the music rather than governed by a desire to form metempirical opinions, rewarded the new opuses with what, according to newspaper jargon, is known as success.

Each spectacle cost much to produce, each had its lines delivered as fruitfully as the resources of Paris permit, each was deliberate, long, pictorial, carefully scened and dressed. If either one shall be the last of the utmost or the utmost of the last, Father Time alone can decide. For the moment the present popularity of The Merchant of Venice and Malvina suffices.

How The Merchant Grew

Reynaldo Hahn, it seems, had caressed the desire to write a Merchant of Venice since before the war. He asked Noziére for a libretto, then Fernand Gregh, then René Fauchois. But these gentlemen got not much further than commencing. Finally Reynaldo Hahn asked Miguel Zamacöis, author of Bouffons and La Fleur Merveilleuse, to lend his literary and helping hand. "It is the play of my heart," exclaimed Zamacöis, and in no time at all his adaptation of the Shakespeare masterpiece was an accomplished fact.

Fully aware of the difficulties and dangers incurred in preparing for music a play so

(*Continued on page 22*)

Rochester Has Fifth American Festival

Eastman School Marks Tenth Anniversary of Native Series with Four Programs of Outstanding Interest—Ballets, Orchestral Works and Chamber Music Receive First Hearings—Metropolitan Presents Tannhäuser

By THOMAS GORTON

Rochester, N. Y.—The fifth annual Festival of American Music was celebrated in connection with the tenth anniversary of the American Composers' series of orchestral concerts by four programs. Two of these performances were devoted to orchestral literature, one to chamber works, and the final concert to the production of two ballets. The American Composers' series of concerts, largely experimental at their concept, have since come to include well-established works by prominent contemporary composers, besides giving first performances of newer and often more radical items. Dr. Howard Hanson has long been regarded as an active and zealous champion of American music, and the festival series which inevitably grew from the American Composers' Concerts, is practical proof of his vital interest in native creative talent.

The first concert of the festival was given by the Eastman School Symphony Orchestra and the Eastman School Chorus, under Dr. Hanson's direction. The program opened with a brisk and pleasing performance of the rondo from Bernard Wagenaar's Divertimento. This is clean-cut music, delightfully satiric. Then followed a splendid reading of Dr. Hanson's own Romantic Symphony. The climaxes were dramatically effective, while the softer shadings of the second movement were brought into relief. Two movements from William Grant Still's suite, Africa, were given colorful interpretation, and the concert closed with the playing of Paul White's symphonic poem for orchestra and chorus, The Voyage of the Mayflower. The chorus lent excellent effect to the composer's music, the finale being particularly impressive. Mr. White's music followed his programmed intention deftly.

New Chamber Works

The chamber music program brought first hearings to five new works. The most

(*Continued on page 10*)

Preparations Complete For N.F.M.C. Biennial

Philadelphia.—Preparations have been completed for the Biennial Convention of the National Federation of Music Clubs, to be held here April 23-30. The extensive program of discussions, contests and musical events, to take place under the auspices of Mrs. John A. Jardine, president, and the other national officers, is attracting a large number of delegates and visitors.

Reports of the convention activities will be contained in subsequent issues of the Musical Courier. C.

"RITORNELLANDO:" A FOREIGN FANTASY

PART III (Conclusion)

By LOU SINGANDO

Cartoons by Giulio Harnisch

AND now we are going to Venice in quest of modernism, where not so long ago we had gone in the cause of it, having participated in the concerts given there by Mrs. Elizabeth Sprague Coolidge. At that time we had been warned by Malipiero, who had charge of the concert, that our efforts might be rewarded with bouquets of vegetables and eggs, as some of his previous efforts had been, but he was forgetting that this was an invitation affair. The audience, we remember, had been as polite as the Friday afternoons at the Boston Symphony Orchestra were. As Edward Burlingame Hill said to Darius Milhaud when the latter expressed regret that the audience neither applauded nor hissed his composition, "My dear Milhaud, they never do anything in Boston until they have read what Philip Hale has to say in the Herald." (This was, of course, before the lamented death of Hale and that of H. T. Parker of the Transcript.)

But now, what a change, not only in Venice but, as later we found, in Rome, with Respighi, Casella and Molinari as champions, and in Milan, with Pizzetti at the helm. We were particularly interested in this evolution of enthusiastic interest in modern chamber music in a country where opera had been the first love. For we had done quite a bit of torch bearing in the cause of modern chamber music in our own country, where the symphony has been the first, last and, in some cities, the only musical interest.

FRIENDS AND ENEMIES OF MODERN MUSIC

In one of these American cities, a minority group of the enthusiastic workers for the maintenance of the local symphonic organization—the majority of which organization considered it wellnigh treason to have any other musical interests outside of it—had had the temerity to bring Stravinsky, in person, to conduct a program of his own works. This visit of one of the ultra-modernists started a veritable hornet's nest of dissension. The smaller minority group got in such bad repute with the opposing (reactionary) forces, it was almost at the risk of losing one's livelihood as a musician, and good name as a member of society, that one belonged to the little organization which we had formed for the purpose of giving modern chamber music and bringing composers to play or conduct their own works. However, undaunted, a few of us bravely carried on the good work.

OUR FIRST CONCERT

It was with palpitations of anxiety, in the face of such bitter opposition as we had to fight, that our first concert was presented. We procured the services of Bela Bartok, a name, so we thought at that time, to conjure with. Our small but select audience arrived more than promptly, attired in formal evening dress, to honor the importance of the occasion. A blizzard had delayed the train that was to bring our guest of the evening. We had to "stall" for time by explaining at great length the aims of our organization. These, we told our waiting audience, were to bring outstanding modern composers to interpret their own works and to foster in the community an interest in modern chamber music.

Then, explaining to our expectant members the great importance of the position we thought Bartok occupied in the development of modern music, one of us had the brilliant idea to read to our audience an article by him which we had cut out of a musical monthly. It concerned the research work that he and Kodaly had done in the way of harmonizing all sorts of hitherto unused scales met with in little-known Hungarian folk music. It was the sort of article that, if one were by one's own fireside, reclining in an easy chair, might prove fairly interesting reading. But to be entertained in this manner, while dressed up and primed in the expectancy of hearing the compositions played by the composer himself, was hardly likely to put the audience in very good humor.

After we had killed about an hour's time in this unsatisfactory way, finally the news came that the train had arrived, and that

the artist would be whisked up to the hall and be there in a few minutes. This relieved the tension sufficiently for us to take the audience into our confidence. We confessed that we had been trying to keep them interested until the arrival of the train, but that all was well—the train had arrived and the artist would appear in a few minutes. Going to the stage door, we found truly enough our belated guest, blue with cold and weak from hunger, there having been no dining car on the train, which was six hours late.

The question of what to do with the audience while Bartok changed his clothes and took some much-needed nourishment was answered by the composer, who, fishing down in his bag, brought forth an article which he had written on scales, suggesting that the president read it to the audience while he made himself ready. To our horror, we saw that it was the same article which had already been read in an attempt to pacify our waiting members!

The president threw up his hands saying, "It would be as much as my life is worth to go out there again and read about scales. I'll tell them that you are here and suggest that they smoke a cigarette or two until you are ready."

When finally the audience was called back to its seats, expecting at least to hear some music, Bartok came on the stage with a large sheaf of papers under his arm. Placing them on the music rack of the piano, he proceeded to read in an almost inaudible voice, with an accent which made for almost complete unintelligibility, an article written by himself—on what subject to you imagine?—On scales!

OUR SECOND ATTEMPT

We wanted to hear music, not hear it talked about. And although our struggling society had no funds to engage an orchestra, we managed to persuade a good number of the local musicians to contribute their services so that our next celebrity, Maurice Ravel, would be wielding a baton instead of lecturing. The first cellist of the orchestra was among those kind enough to give his services in the cause. As he was

a Frenchman, we thought it would be appropriate to appoint him chairman of a committee to meet the train. The conscientious cellist, filled with the pride of importance, attended to everything for the comfort of the visitor, even remembering, the morning of rehearsal, to bring a baton for Ravel's use. But the evening of the big event, in the excitement of having to play himself, he completely forgot this little service. The concert, which was held in a small hall of the Art Museum, was scheduled to begin. Ravel, turning to the faithful cellist, asked:

"Where is the baton?"

"You have forgotten your baton?'

"I never had a baton."

"Oh, you do not use a baton?"

"Certainly I use a baton."

"Well, then, where is it?"

"That is what I am asking you."

This dialogue becoming more and more *accelerando*, the cellist, in distress, turned to those present in the room, appealing to them as though they were a group of magicians who could produce batons instead of rabbits from their sleeves. Finding that no one could help him out, in desperation he made a dash for one of the priceless pieces of furniture which formed a part of an eighteenth century exhibit being held in the museum, and with a Herculean gesture, wringing a baton from one of the rungs of a precious Chippendale chair, turned triumphantly to Ravel exclaiming, *"Voilà! Voilà, votre baton!"*

He had saved a second disastrous delay to our concert of modern music, without counting the cost of damage done to antiquity. But had this damage not been paid for by a good patron of the arts both modern and ancient, our poor cellist would no doubt have been bankrupt by the strength of his arm and his valor.

RETROSPECTIONS

Our modern music organization flourished and grew into a self-supporting unit. When later we needed a small orchestra—as we did for the visits of Respighi, Honegger, Prokofieff and others—we no longer had to beg musicians to give their services gratis. It is profitable to think in retrospect of this organization that had to struggle so hard for its existence against the reactionary forces—of this organization that survived to see the "whirligig of time bring about its revenges." For the group became of sufficient power in the community to come to the rescue of those who had stood in the path of its development and achievement. This it did by collaborating with the symphonic body in giving a gala performance to raise funds for the last-named organization, and succeeded brilliantly in saving a critical economic crisis. This points to other signs of the times.

REFLECTIONS

We have read recently of the disbanding of a string quartet which had devoted twenty-six years to perfecting itself in the art of interpreting the noblest music. If the immortal Beethoven quartets had been the only ones written, these players' service devoted to the interpreting of them would have been almost enough in itself to warrant their continued existence as a unit. Some one has written reproachfully in commenting on this sad state of affairs: "In an age that spends thousands of dollars a week on crooners and allows a famous string ensemble to disband for want of patronage, what can you expect?" We suggest that a more constructive criticism or observation would be: In a country that is so justly proud of its great symphony orchestras, and will not allow them to perish, a country that has found generous-spirited people to come to the rescue of opera, are we to see our least costly, and perhaps most perfect medium for the expression of pure music, perish by the wayside? No, surely not.

The chamber music organization which came to the aid of the symphony orchestra (as related earlier in this article) should not have to await its reward in heaven.

As our little voyage—which we have dwelt upon too lovingly, perhaps—filled us with the happiness that comes from the pursuit of an ideal, so, we feel sure, will others seek and find this same contentment in the pursuit of the greatest ideal—the preservation of all forms of pure music, the nourishing of its source and the perpetuation of its growth and fruition.

Women's National Radio Committee Announces Awards

The Women's National Radio Committee has given its first annual awards for the best commercial and non-commercial radio programs of the year. Four prizes were bestowed, two for programs with music and two for programs without music. The best sponsored musical program was adjudged to be the General Motors Symphony Orchestra, and the Columbia Broadcasting System's Concert Hall was cited as the best non-commercial musical program. The March of Time program (sponsored by Remington-Rand) and the You and Your Government series, a non-commercial feature of the National Broadcasting Company, were selected from the offerings outside the tonal field. The organization has a membership of more than 10,000,000 women.

The awards were bestowed by Anning S. Prall, chairman of the Federal Communications Commission, at a luncheon of the committee at the Hotel St. Regis, New York, on April 10. Olga Samaroff made an address. The committee on judging included Mrs. Oliver Harriman, Fannie Hurst, Eva Le Gallienne, Yolando Mero-Irion, Walter W. Naumburg and Mrs. Elmer James Ottaway. Presiding at the luncheon was Mrs. Harold Vincent Milligan, chairman of the women's radio committee.

Yaddo Festival Plans Revised

Plans for the third Festival of Contemporary Music at Yaddo, Saratoga Springs, N. Y., have been revised. Leon Barzin has been invited to conduct an experimental session at Yaddo this summer in preparation for the festival which is scheduled for the fall of 1936. This experimental session will extend from August 15 to September 8, inclusive, at Yaddo, the period to be devoted to the reading of new works, and an ensemble of sixteen players is available. The reading period has been divided: August 15 to 22, works for small combinations, including quartets; August 22 to 29, works for ensembles up to eight players, according to instruments required; August 29 to September 8, works for chamber orchestra. Composers will be invited to Yaddo to hear the readings of their works.

Composers are requested to send their scores and parts to Mrs. Elizabeth Ames, executive director, Yaddo, Saratoga Springs, N. Y.

Lighthouse Music School Recital

The Association for the Blind featured various members of the faculty at a concert in their New York auditorium on April 11. Leonard Stocker, baritone, occupied a prominent place on the program. He sang Ah, Pescator (Ponchielli), Blue Are Her Eyes (Watts), There Is a Ladye, and Love Is a Bauble (Parry) with such effect that he had to add an encore. Contrast in the interpretation of these songs was marked, the singer possessing temperament and musical feeling. His animation, pleasing presence and clear enunciation place him as a singer of personality.

Others associated in the program were Fay Linn, Rose Resnick, Marjorie Harding, Ruth Penick and Jean Kaplan, pianists; Genevieve Hughel, cellist; Louis Furman, organist.

F. W. R.

IN NEXT WEEK'S ISSUE

THE BELOVED CHOPIN

By M. CECILIA GAFFNEY

Budapest Opera Brilliantly Celebrates Fiftieth Jubilee

Ballets by Dohnanyi and Kodaly Created—Bartok Work Restored—Hubay Opera Premiered

BUDAPEST.—Fifty years ago the Hungarian Opera found a new home in the Royal Opera House of Budapest. This jubilee is being celebrated by a particularly strong season, consisting principally of Hungarian novelties, and of cycles of the works of the three most important classic masters on the stage: Mozart, Verdi and Wagner. In view of the fact that this season is one of consistently excellent productions, the interest in and success of the Opera's profferings have far exceeded the ordinary. The now finished Verdi cycle consisted of Rigoletto, Trovatore, Traviata, La Forza del Destino, Ballo in Maschera, Don Carlos, Aida, Othello, Falstaff and the Requiem. The Wagner, now going on, comprises all the works beginning with The Flying Dutchman. In addition to the foregoing, a fourth group of performances is running, in which signal specimens of the now 100-year-old Hungarian operatic literature are heard, apropos of which it is regretted that, in this year of jubilee, the output of living Hungarian composers does not make a big showing.

Among the outstanding foreign guests whose services were enlisted for these presensations, are Gina Cigna, of La Scala of Milan, and Giacomo Rimini, the former winning the Budapest public in Aida and Traviata, the latter in Falstaff and Othello. The principal guest artists for the Wagner cycle are Rudolf Bockelmann, Max Lorenz, Gotthelf Pistor and Theodor Strack. The major part of the musical work is brilliantly done by Sergio Failoni (an Italian in origin), first conductor of the opera.

DOHNANYI BALLET PLEASES

Desirous of filling out the season's lack in original Hungarian novelties, the opera had ballet librettos written to symphonic works by Dohnanyi and Kodaly which seemed suitable to this purpose. A peculiar interest of the Dohnanyi ballet is that Elsa Galafrés, the composer's wife and distinguished German actress and dancer, did the libretto, planned and directed the choreography, definitely "fixing" the dances by using a system of "dance-writing," or notation, of her own invention. The musical score is made of Dohnanyi's Symphonic Minutes and Ruralia Ungarica for orchestra, the folklore character of the Ruralia determining the content of the stage action.

The spectator is given a picture of life in a Hungarian village in those early ages when Christianity and Paganism were mixed together. Moorland fairies seducing the young villagers, a girl takes a torch from a statue of the Holy Virgin, sets off with it to the moor, and succeeds in winning back the young men, her betrothed among them. Elsa Galafrés' part in the success of The Holy Torch, can not be overrated. The spirit of animation which obtains throughout, and the musicianship and artistic fantasy which she brought to bear upon every detail of the dances, bespeak a fine achievement. A particularly successful number was a children's scene, illustrating a movement of Ruralia based on Hungarian children's songs. This charming, fragrantly delicate dance was rewarded by a deluge of applause. The leading *danseuses* were Miss Bordy and Miss Szalay. Fleischer conducted.

KODALY BALLET ALSO SCORES

Kuruc Tale—Kuruc meaning the Hungarians who in the eighteenth century attempted revolution against Austria—is the title of the Kodaly ballet. Its action utilizes two of Kodaly's most complete concert hall masterworks; the orchestral suites: Danses of Marosszek and Dances of Galantha, works which present both the Hungarian peasant dances and the dances of the ancient romantic-heroic ages in such grand musical vision, that stage-settings should seem to be superfluous, even dangerous. Still it is a fact that this music, in its genuine Hungarian character, offers the chance to bring to the stage a wealth of interesting, dazzling dances, conserved and practised now only in certain villages. A. Millos, ballet-master of the Opera, formerly member of the Joos Ballet, conceived his task in this sense, and his work was both a meritorious and appreciated attempt to transpose peasant dances to the theatre.

The restoration of Bartok's original pantomime, The Wooden Prince, was an important event. The work, without doubt one of the masterpieces of modern ballet literature, was, for political reasons, dropped from the opera repertoire sixteen years ago—the librettist, B. Balazs, having been heavily compromised in Hungarian Bolshevism. At last, however, the Opera management realized that an artist's political views have nothing to do with his talents, and so for the jubilee, amnesty was given this wonderful production. It is further significant to note that whereas The Wooden Prince was hard to grasp at its première in 1916, in 1935 it is being met by universal comprehension and admiration, even on the part of the conservatives.

LISZT GOES TERPSICHORIC

The opera management was so eager to complete this series of the "light fantastic," that even two piano pieces by Liszt, Funerailles and Marcia Funebre, became a pantomime under the title Eternal Funeral, the orchestral arrangement by L. Weiner being among the best things that musician has done in this manner.

NEW VIEW OF VENUS

The only operatic novelty of the season thus far is Venus of Milo, an opera consisting of a prelude and one act, by Hubay. Those acquainted with the master's youthfulness and unbroken ambitions—Hubay is seventy-six—are not astonished at his fertility, but were somewhat struck by his choice of the goddess of love as the object of his effort, and by his liberal painting of Greek hedonism in his opus.

Whatever the history of art says or does not say about it, Hubay's opera maintains that the armless statue of the Grecian purveyor of man's amours is Praxiteles' work, modelled after a beautiful slave, his love. Agathon, a wealthy amateur of noble birth, wants to pass off the statue as his own work, to do which he offers liberty to the sculptor, his slave. Praxiteles consents, but when Agathon also wants the living model for himself, Praxiteles mutilates the statue with a hammer. In the final scene he obtains all he wants—liberty, love and fame. Hubay's Venus of Milo remains faithful to a certain international average opera style which took its departure from Massenet on the one hand, and from Strauss on the other. The difficulties of Hubay's music are far greater for the singer than for the listener. The unusually high tenor part was extremely well sung by J. Halmos. In Miss Dobay the management found an artist who, both for voice and appearance, was well equipped to play the part of Venus.

ALADAR TOTH.

Three Women Musicians to Appear at White House

Antonia Brico, Miriam Rose Fishbein and Thurema Sokol are to be the soloists at the White House on April 23. They will play the Mozart concerto for flute, harp and piano. This concerto was performed with the New York Women's Symphony Orchestra on April 13, the orchestra accompanying the two solo instruments. Mrs. Roosevelt is one of the sponsors of the New York Women's Symphony.

Allan Arthur Wilman Awarded Paderewski Fund Prize

Allan Arthur Wilman's composition Solitude has been awarded the $1,000 prize for a work for symphonic orchestra in the competition sponsored by the Paderewski Fund for the Encouragement of American Composers. The judges were Edward Burlingame Hill, Sigismond Stojowski and Deems Taylor. The winning score is to be performed by the Boston Symphony Orchestra next season. Mr. Wilman is a faculty member of the Chicago Conservatory of Music.

Metropolitan Offers Final Tristan of Season

For the benefit of the Professional Children School, Inc., a post-season performance of Tristan und Isolde was presented by the Metropolitan Opera Association on April 8 for a packed ovational audience that cheered the principals during the entr'actes and after the music-drama was concluded.

In this seventh hearing of Wagner's master work Kirsten Flagstad was the Isolde; Lauritz Melchior, Tristan; Karin Branzell, Brangäne; Emanuel List, King Marke; Gustav Schützendorf, Kurvenal; George Cehanovsky, Melot; Louis D'Angelo, the Steersman; and Marek Windheim, doubling in the parts of the Shepherd and a Sailor's Voice. Artur Bodanzky was the efficient conductor.

This perfect cast offered one of the most inspirational interpretations ever displayed for the Metropolitan patrons. Mme. Flagstad and Mr. Melchior again won the devoted attention of their hearers by their consummate vocal artistries and their impeccable acting. Mme. Branzell was an eloquent Brangäne; Mr. Schützendorf and Mr. List gave magnificent portrayals of their respective rôles, as did Mr. Windheim. H. J.

Ruggles Work for I. S. C. M. Festival in Carlsbad

Carl Ruggles, American composer, will represent this country on the programs of the International Society for Contemporary Music, to be held in Carlsbad, Czechoslovakia, September 2 to 6. Sun-Treader by Ruggles is to be heard during the third orchestral concert of the festival.

Sylvan Levin to Play Shostakovitch Concerto in Philadelphia

Sylvan Levin will play the new Shostakovitch piano concerto for the Contemporary Society of Music in Philadelphia on April 26. The orchestra, whose conductor is Sol Caston, is the new Philadelphia Orchestra Ensemble.

Atlanta's Purchase of City Auditorium Provides New Impetus to Musical Life

Former Shrine Mosque Seats 5,000 in Main Auditorium—Artistic Advantages of Municipal Ownership Extolled by Leaders in Civic Art Circles

ATLANTA, GA.—Hopes for a municipal auditorium, which met with defeat year after year, have at last been realized by the recent purchase of the beautiful Shrine Mosque by the City of Atlanta as a City Auditorium. The purchase was negotiated at the exceedingly low figure of $725,000.

Originally costing $2,700,000 to erect, this building was designed by a leading firm of Southern architects, Marye, Alger & Vinour, as the Yaarab Temple. Beauty, distinction and spaciousness are attributes that recommend its dedication to cultural purposes of a community and particularly to music. Its acoustics are exceptionally fine and its interior is of such luxurious proportions as to designate it as a temple of music.

The main auditorium has a seating capacity of nearly 5,000 with the greatest number of seats on the first floor level, a limited number of loge seats and more in the balcony. Its furnishings are the most sumptuous of any theater in the South and its stage is of such size as would make performances of grand opera or those by symphony orchestras perfectly possible. Promenades, ballroom, banquet hall, smoking rooms, dressing-rooms, smaller lecture rooms, offices, and a miniature emergency hospital are housed under one roof, with equipments that are entirely modern and beautiful. As a civic gathering place it is unsurpassed in this section.

Located at the intersection of famous Peachtree Street and Ponce de Leon Avenue, main arteries connecting the business section with residence sections of the North Side, the auditorium is accessible by means of street railway lines, bus service, and motor car to all parts of the city.

MUSICAL HANDICAPS OVERCOME

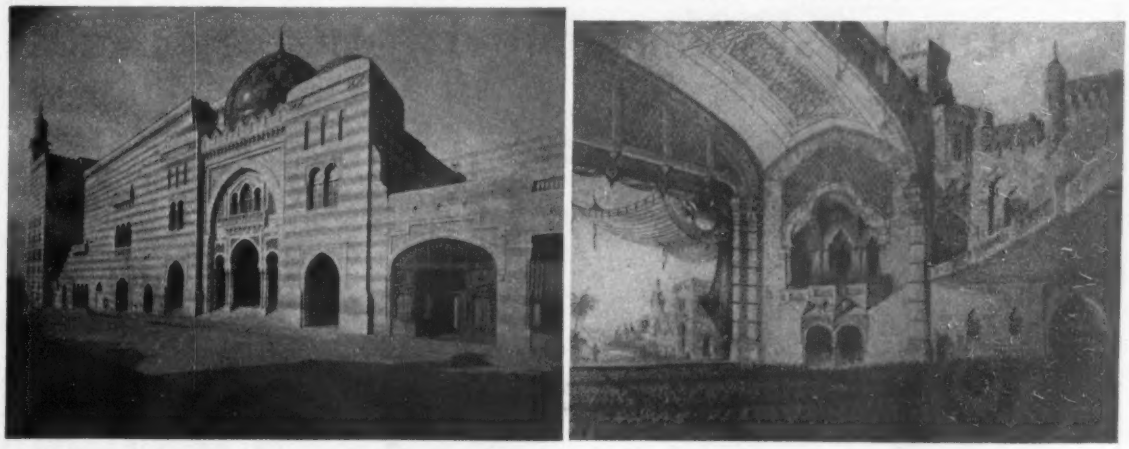
"With the serious handicap to music which the old auditorium presented in its undesirable location, its discomfort caused by inadequate heating, and its uncomfortable seats—not to mention its unaesthetic surroundings—with these removed, I believe that music in Atlanta enters upon a new and greater era," said Mrs. Harold C. McKenzie, president of the Atlanta Music Club, when asked her reaction to this innovation.

Marvin McDonald, manager of the All Star Concert Series, was enthusiastic about what he described as being "the most beautiful concert hall in the country. A tremendous stimulus to music is offered, not only in Atlanta but throughout this section by the acquisition of the Shrine Mosque as a city auditorium.

"I am planning to bring a galaxy of artists to Atlanta this season which will include Grace Moore, La Argentina, Nelson Eddy, Fritz Kreisler, and a symphony orchestra, as some of the attractions. I know these artists will receive the announcement of a new auditorium as welcome news. Metropolitan Opera for Atlanta is now made possible."

Mayor James L. Key, Mrs. Max Land, president of the Atlanta Woman's Club, and Georg F. Lindner, conductor of the Atlanta Philharmonic Orchestra, were among others who praised the wisdom of city officials for their decision in favor of a new auditorium. "Instead of calling this a purchase, we should refer to it as 'accepting a gift,'" remarked Councilman Howard C. McCutcheon, who cast his vote in favor of the purchase of the building.

M. S. W.



TWO VIEWS OF SHRINE MOSQUE,

recently purchased as a City Auditorium for Atlanta, Ga. Left, a general view of the main entrance. Right, interior perspective drawing showing proscenium arch. Marye, Alger and Vinour were the architects of the building. (F. & L. Photo Service)

Encore by Gieseking Breaks Precedent At Boston Symphony Orchestra Event

Eminent Pianist Heard in Brilliant Performance of Rachmaninoff's Second Concerto—David Stanley Smith Conducts His Work—Kolisch Quartet in Boston Bow—Sevitzky and Fiedler Lead Orchestral Lists

BOSTON.—Walter Gieseking played the second Rachmaninoff concerto with the Boston Symphony Orchestra on April 12 and 13, and on the first of these occasions broke a tradition of long standing at these concerts. For the first time since Paderewski played here under Karl Muck during the war, an extra, unannounced piece was added to the program. Gieseking's choice was his own arrangement of the Ständchen by Richard Strauss. The audience expected nothing of the sort and its frenzied applause was entirely an expression of appreciation for the superb performance it had just heard. The throng murmured amazement when Gieseking sat down, after four or five returns to the stage, to play the encore. He himself had been unaware of the tradition, and indicated later that he certainly would not have violated it intentionally. As it was, the following evening, when the audience applauded almost ten minutes, in one of the greatest stampedes hereabouts in the memory of the present writer, he adhered strictly to his decision not to play again.

The intensity of the applause on both occasions matched the extraordinary concentration of the pianist in the performances of the concerto. It was the latter quality that likened the presentation to that of Rachmaninoff himself in the same piece, rather than any marked similarity in details or broad lines. For Gieseking, rather strangely, this concerto is a far more personal and impassioned composition than it is for Rachmaninoff, whose playing of the concerto here in the past has always set the standard. It was impossible to remain unmoved by Gieseking's passionate utterance, not to mention the colossal technical command which he exhibited over his instrument. His performances were enhanced, naturally, by the beauty of Rachmaninoff's orchestral score and by the admirable manner in which this was played by the Boston Symphony Orchestra under its assistant conductor, Richard Burgin. Mr. Burgin's duties were not made lighter by Gieseking's exceedingly flexible tempi, and his remarkably fast pace for the fugued section of the last movement.

SMITH CONDUCTS HIS EPIC POEM

The program began with the first performance of David Stanley Smith's Epic Poem, with the composer conducting. Mr. Smith is here content with accepted melodic and harmonic formulas, although the work presents some originality in formal outline. Its two connected movements, however, made no deep impression either as programmatic justification of the title or as absolute music. Mr. Burgin—an able and sensitive musician and leader, as already pointed out in these pages—conducted the rest of the program, which consisted of the Roussel G minor symphony and the introduction and Wedding March from Rimsky-Korsakoff's Coq d'Or. The symphony, which was written for the fiftieth anniversary season of the Boston Symphony Orchestra (1930-31), was presented with telling effect by Mr. Burgin and his colleagues.

KOLISCH QUARTET IN LOCAL DÉBUT

The Kolisch Quartet made its first appearance hereabouts on April 11 at Sanders Theatre, Harvard, where an audience that filled the hall heard this remarkable group in engrossing performances of a Mozart quartet in D, the Beethoven B flat, op. 130 (rarely heard, as in this instance, with the appended Grosse Fugue) and the new quartet of Bela Bartok. The exquisite playing of the Kolisch organization engendered the most enthusiastic applause; while the Bartok music, which impressed this chronicler by its forcefulness and logical statement, produced a rare phenomenon in Boston concert halls—hisses.

Another chamber music concert gave considerable pleasure. The program of the Flute Players' Club at the Hotel Vendome on March 31 included Aaron Copland's Vitebsk Trio, Loeillet's Sonata a trois in G minor for two flutes and piano, Bach's Sixth French Suite and the Brahms quintet for piano and strings. The composer was at the piano for the Vitebsk Trio, while in the other numbers requiring a pianist it was the able New Yorker, Harry Cumpson. The other performers—all from the Boston Symphony Orchestra—were the Messrs. Elcus and Lauga, violinists; Laurent and Bladet, flutists; Zighera, cellist, and Lefranc, violist.

FIEDLER LEADS PROGRAMS

Arthur Fiedler led two orchestral programs during the past week. The first, played by the Boston University Orchestra on April 9, consisted of Arne's Overture in the Masque of Comus, four German Dances by Beethoven, a symphony in C major by Dittersdorf, Elgar's Chanson de Nuit and Chanson de Matin, Schecther's Turkmenien and Sibelius' Finlandia.

The other, played and sung by the MacDowell Club Orchestra and Chorus, had for its principal item Liszt's Dante Symphony, rarely heard in these parts. The program also included Charpentier's Impressions of Italy, and an aria from Mozart's Figaro, for which Gertrude Ehrhart, Boston soprano, was the singer.

PEOPLES SYMPHONY CONCLUDES SERIES

The Peoples Symphony Orchestra closed its season of twelve concerts in Jordan Hall on April 17 before a large and enthusiastic audience. It was also the end of the second season of Fabien Sevitzky's leadership, a period that has been marked by a pronounced improvement in the quality of performance, and in the standard of repertoire. Mr. Sevitzky has been especially zealous in promoting the cause of the American composer, a fact which was eloquently attested to by the summary of the past two seasons' repertoire, contained in the printed program for the concert. A little more than one out of every three items has been by a composer resident in America—rather an astonishing record. Many of these have been first time in Boston. And even the more cosmopolitan part of the repertoire has included many novelties for this town, and, in a few cases, for the country as well.

On the present occasion the program, drawn from music by Russian composers, included Rimsky-Korsakoff's Russian Easter Overture and his Scheherazade, the Tschaikowsky B flat minor piano concerto, and the Polovetzkian Dances from Borodin's Prince Igor. In the performance of the latter the orchestra was assisted by Mr. Sevitzky's Vocal Ensemble; while the brilliant soloist for the concerto was Ervin Nyiregyhazi.

In the same hall, on the evening of the same day, a cordial audience heard Frederic Tillotson, pianist, and Yves Chardon, cellist, play the Brahms sonatas in E minor and F major; and Pearl Besuner, of the Metropolitan Opera, sing airs and songs by Tschaikowsky, Puccini, Cimarosa, Becker, Fauré and Bishop. M. S.

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Ormandy Premiers Work By Paul Nordoff

Secular Mass by Young Native Composer Presented with Assistance of Chorus and Soloists—Milstein Receives Ovation—American Program Given

MINNEAPOLIS, MINN.—The fifteenth concert of the Minneapolis Symphony Orchestra series, March 29, was made notable by the premier performance of a Secular Mass for chorus, orchestra and soloists by Paul Nordoff. The work is one of major proportions, three movements with two orchestral interludes. Mr. Nordoff's idiom is a modern one softened by graceful contours and pulsing rhythms. He consistently avoids angular mass effects and understands vocal sonorities. There is much in the work of significant value. Eugene Ormandy made a fine gesture in presenting it so ably. Mr. Nordoff was present and was called to the stage to receive the acclaim of the pleased audience. The assisting chorus was the Twin City Symphony Chorus; the soloists were Corinne Frank Bowen, soprano, Adai MacRoberts, contralto, Edmund Cronun, tenor, and Berthold Busch, baritone.

MILSTEIN IS FÊTED SOLOIST

Nathan Milstein gave a superb performance of the Tschaikowsky concerto, aided and abetted by Mr. Ormandy, who was responsible for an equally superb performance of the orchestral score. The orchestra played but two numbers, Chaconne by Bach-Hubay and the second series of Symphonic Fragments from Daphnis and Chloe by Ravel.

The concert of March 31 was another musical journey to Old Vienna by the Minneapolis Symphony Orchestra conducted by Mr. Ormandy. These personally conducted tours have made the Strauss family of waltz and polka fame familiar in these two cities of St. Paul and Minneapolis. Mr. Ormandy is a master of contagious rhythms of the *rubato* type, and he aroused the enthusiasm of the large audience. Plus the Strauss dances were the Mozart serenade for strings Eine Kleine Nachtmusik and Schubert's Unfinished Symphony. In the latter Mr. Ormandy again builded above his recently achieved pianissimo, and gained admirable dynamic effects without a suspicion of forcing. A pleasing feature of the concert was the appearance of Antoinette Bergquist, soprano, in two of the waltz songs. A light, clear voice used intelligently and a charming personality made this young singer a most welcome addition to the program.

AMERICAN WORKS PERFORMED

The concert of April 7 was named American Novelty Program. The resources of the Minneapolis Symphony Orchestra contributed much that was new to local audiences, five numbers to be exact: Procession of the Workers from the suite Festival of the Workers by McDonald, Scherzo Diabolique by Hadley, American Concerto for violin and orchestra by Gusikoff, Firefly selections by Friml and The Blue Paradise selections by Romberg. Heimann Weinstine from the orchestra won the admiration of the audience with his excellent interpretation of the Gusikoff work. Gertrude Lutzi, soprano, sang the Friml and Romberg melodies delightfully. Ramona Gerhard, pianist, refreshed the audience with her playing of the piano part in Gershwin's Rhapsody in Blue. Mr. Ormandy and his men worked manfully to extract the novelty from this American program. Be it recorded they still extract more of the true spirit from Beethoven than from Gershwin. E. G. K.

Philadelphia Has Benefit For Summer Concerts

Josef Hofmann Soloist with Orchestra under Reiner for Robin Hood Dell Series

PHILADELPHIA.—A benefit performance for the summer concerts at Robin Hood Dell was given at the Academy of Music on April 10 by the members of the Philadelphia Orchestra. Fritz Reiner conducted. The soloist was Josef Hofmann, and Doris Humphrey and Charles Weidman and their concert group occupied the second half of the program. All the artists contributed their services. The chairman of the concert, Herbert J. Tily, introduced as speakers Curtis Bok and Deems Taylor. They pointed out the value of the summer concerts and revealed that the members of the orchestra will play these concerts on a coöperative basis for the first time this summer. Public support is necessary.

Orchestral numbers were the Weber Oberon overture and Ravel's orchestration of Moussorgsky's Pictures at an Exhibition. Mr. Hofmann was featured in Rubinstein's piano concerto in D minor. As a pupil of Rubinstein, Mr. Hofmann played with an authenticity which perhaps none of his contemporaries can duplicate. Mr. Hofmann's titanic keyboard endowments were in dazzling evidence, one of the technical displays being the double octaves near the close, played with breathtaking speed and brilliance. Of the musical content he gave so splendid an account that the audience recalled him many times, hoping for an encore.

The terpsichorean half of the evening brought the dancing contingent in concepts of the suite in F, op. 33 of Roussel, Handel's ballet music from the opera Alcina, and Ravel's La Valse. The finished and expert work of this ensemble won them success. Rhythmically their execution is minutely timed and the unison of the different performers is notable. The choreography was effective and costumes well conceived.

A recital for two pianos was given on April 11 by Jeanne Behrend and Alexander Kelberine in the ballroom of the Bellevue-Stratford. This is an excellent team, who have developed notable unity of technic and expressive intent and a combined tone of color and dynamic resource. On their program were four transcriptions for two pianos by Mr. Kelberine—the adagio from Bach's organ toccata in C, Pastorale (Zipoli), Lilacs (Rachmaninoff) and Whirlwind (Salzedo). Besides these they played the Mozart sonata in D, Brahms' variations on a theme of Haydn, Debussy's arrangement of two Schumann studies in form of canon, op. 56, and W. Wassilieff's transcription of Buxtehude's organ toccata and fugue in F. Although the weather was inclement, there was a large audience. Much applause was the order of the evening. K. S.

Electrical Pipeless Organ Shown

The electrical pipeless organ, invented by Laurens Hammond of Chicago was presented and demonstrated at Rockefeller Center, New York, on April 13. April 15, the organ was formally introduced to the public at the opening of the Industrial Arts Exposition. Fritz Reiner was the speaker, and Pietro Yon played the instrument.

The new instrument commands a variety of tones covering the flute, diapason, string and reed families, and also available are many tone colors never before heard on any musical instrument. Tones of orchestral instruments also may be closely reproduced. The Hammond organ is built to conform to established pipe organ standards, and requires pipe organ technic in the playing, but is operated by electricity and has no pipes, reeds or other vibrating parts. Its operation is wholly electrical. Through this electrical operation, several important advantages are claimed. The variety of tone coloring is said to be practically infinite. The tonal response of key and swell pedal is instantaneous. The swell pedal through its tremendous dynamic range is capable of great musical expression. The instrument can never get out of tune and is portable with a space requirement one-half that of an upright piano. The initial cost is low and the operating cost less than one cent an hour.

Although the Hammond organ makes use of many things found in telephone and radio transmission systems, such as vacuum tubes and speakers, none of these are used to make a copy from an original tone. The origin of the sound is in these things themselves. Hence, there is no "reproduction" in the tones of the organ.

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Performances of Walküre and Aida Sung by Gatti's Forces—Resident Orchestra and Westminster Choir Give Bach Mass—Boston and National Symphonies Heard

BALTIMORE, MD.—For many years, it has been customary to climax the local music season with a thunderous chord in the form of a three- or four-night visit by the Metropolitan Opera Company. This year, however, Frederick R. Huber, local representative of the Metropolitan, decided to break up the spring visit into separate appearances, a wise move which seems to have caught the fancy of the public. Accordingly, Wagner's Die Walküre was brought to the Lyric Theatre on March 12.

The highlight of this performance was the local début of Kirsten Flagstad, who appeared as Brünnhilde. Hers is a glorious voice that surmounted with ease the difficulties of the Wagner score; a voice well worthy of the adjective-studded encomiums lavished on it by critics in New York and elsewhere. Mme. Flagstad not only sings but looks well. Her performance was brilliant throughout the opera. Gertrude Kappel as Sieglinde, Paul Althouse as Siegmund, and Doris Doe as Fricka all contributed their share to a superb performance. Artur Bodanzky conducted.

AIDA PERFORMED

An enormous audience, liberally sprinkled with visitors from Washington, turned out at the Lyric for the performance of Aida that included Lawrence Tibbett, Elisabeth Rethberg, Rose Bampton, Giovanni Martinelli and Ezio Pinza. It is doubtful if Baltimore will ever hear a finer cast or better singing. There was not a weak spot in the entire performance, which was interrupted from time to time by enthusiastic, prolonged outbursts of applause. Rose Bampton, for instance, was recalled no less than six times after her brilliant singing during the first scene of the fourth act.

Rethberg in the title rôle was perfectly cast. Singing always with the fine intelligence and beautiful quality that have marked her work from the beginning, she seems to have grown in artistic stature and if any one may be said to have dominated the performance, the honor is rightly hers. Tibbett was superb as the Ethiopian commander and made the comparatively small part vitally important. His make-up was striking and the best in this rôle we have ever seen.

Martinelli was in fine form as the Radames, winning the audience with the opening Celeste Aida. Bampton was charming and a welcome relief from the customary run of Annerises who are usually heavier in poundage than pulchritude. The performance was conducted superbly and with fine virility by Ettore Panizza, who made his local début on this occasion. Herbert Witherspoon, the Metropolitan's new director, was present in one of the boxes.

ORCHESTRA AND WESTMINSTER CHOIR IN BACH MASS

Midway between the two visits by the Metropolitan Opera Company came the presentation of another musical masterwork, but one of an entirely different nature and far removed from the fleshly trappings of grand opera. The Baltimore Symphony Orchestra brought to a close its twentieth season by presenting in collaboration with the Westminster Choir, Bach's B minor Mass, given in commemoration of the composer's 250th birthday. An audience of 4,000, of which nearly 1,000 were standees, filled the Lyric to hear this work which has never been given in Baltimore before. Some thumber of crumbling records may rise to dispute this statement, but his discovery will in no way disturb the memories left by the recent performance which was conducted by Dr. John Finley Williamson, head of the Westminster Choir School at Princeton, N. J. Mr. Huber, manager of the orchestra, was careful to present the work with appropriate dignity. The auditorium was only dimly lit before the mass began and the audience was requested not to applaud until the conclusion of the great work. For an hour prior to the performance, a brass quartet stationed on a small balcony near the roof of the Lyric played many of the Bach chorales, the music reaching a great distance through electrical amplification.

BAUER WITH NATIONAL SYMPHONY

The National Symphony Orchestra (Hans Kindler, conductor) gave its third and concluding concert for the present season on March 19. Harold Bauer was the soloist on the program which was subjected to a number of last-minute changes due to the sudden illness of the harpist, whose absence made it impossible to present, as planned, the new Ravel piano concerto. Instead, Mr. Bauer was heard in the lovely Schumann A minor concerto which has seldom been more beautifully played. So great was the applause at its conclusion, that he was forced to give an encore, playing the same composer's Novelette. The revised program further included a Bach choral prelude, Tschaikowsky's fourth symphony, the Tannhäuser overture and Traüme, both by Wagner. The orchestra played well and the audience was warm in its approval.

BOSTONIANS END SERIES BRILLIANTLY

The Boston Symphony Orchestra, conducted by Dr. Serge Koussevitzky, brought its three-concert season to a close on April 2 before a large audience at the Lyric. Two symphonies were presented—Sibelius' seventh and Beethoven's fifth. Despite its familiarity, five or six years have elapsed since the Beethoven work was presented locally and the audience left no doubt of its pleasure at hearing the work again. The concert was opened with a superb performance of Handel's Concerto grosso No. 5.

The Peabody Friday afternoon recitals came to a close during the past month. On March 8 Frank Gittelson, violinist, and member of the Peabody faculty, gave a program, the major item being the Mozart sonata in B flat major for violin and piano. His accompaniments were extremely well played by Sol Sax, formerly of this city but now living in Washington . . . George Wargo, violinist, and Virgil Fox, organist, the former a member of the Peabody faculty, gave a joint recital on March 15. The audience found particular pleasure in the Grieg sonata for viola and piano. Mr. Fox gave the customary brilliant account of himself. The Peabody series concluded on March 22 with a recital by Walter Gieseking whose playing, as always, stirred the large audience which gave hearty approval to his interesting program.

BACH CLUB ENSEMBLE

The Bach Club Ensemble gave its fourth concert on March 13 in the Epstein Gallery of the Baltimore Museum of Art, being assisted on this occasion by one of Baltimore's finest and most intelligent sopranos, Harriett Zell Colston. The program included such seldom heard works as the Beethoven Scotch Songs, Ravel's La Flute enchantée, Chausson's Chanson perpetuelle and Franck's Panis Angelicus. Hue's Soir paien, for voice, flute and piano, was also heard. Whatever one may have thought of the musical merits of the various works, there is no denying the invaluable educational work being done by the ensemble. The program closed with a fine performance of Schumann's piano quintet in E flat. On March 27 the Bach Club gave a supplementary concert, presenting Richard Goodman, pianist of the Bach Club Ensemble, in recital. Mr. Goodman, who was heard four days later over WBAL as soloist on the Steinway broadcast, presented an ambitious program in brilliant manner.

OTHER MUSICAL EVENTS

Jan Kubelik left his self-imposed retirement to give a recital at the Lyric on March 22. The violinist offered those who had come to hear him an opportunity to marvel at his still brilliant equipment. His son, Raffael, accompanied him. A number of encores were given . . . The Dresdener Kreuzchor appeared before a large audience at the Lyric on March 31. This group, conducted by Rudolf Mauersberger, amazed the audience with their astounding vocal feats, the whole thing being quite different from anything we hear over here. . . . Pagliacci was sung by the Baltimore Civic Opera Company (Eugene Martinet, conductor) before a good sized audience at Lehmann Hall on March 28. The main rôles were sung by Herbert Newcomb, J. Blaine Diven, Letitia Shenk, Elmer Bernhardt and John Osbourn. . . . The Peabody Conservatory Orchestra, conducted by Gustav Strube, gave its second concert of the season on April 10 before an audience that found much to its liking in both the work of the orchestra and the performances by the soloists, Martha McAdams, pianist, and John Ademy, basso. G. K.

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Boris Koutzen in Broadcasts

Boris Koutzen's sonata for piano and violin is to be played by Inez Koutzen and the composer on the NBC Music Guild broadcast, April 23, over WJZ. On April 25, on WOR, Mr. Koutzen appears as a soloist in Rimsky-Korsakoff's Fantasie on Russian Themes, for violin and orchestra.

Ganz to Visit Switzerland

Rudolph Ganz, with Mrs. Ganz, will sail on May 11 by the SS. Paris for a nine-day stay in Switzerland to see his son and brothers. Mr. and Mrs. Ganz return on the maiden trip of the SS. Normandie, leaving Havre on May 29.

Rochester Festival Presents Native Novelties

(*Continued from page* 5)

ambitious offering was Burrill Phillips' Symphony Concertante. The composer describes this composition as "a concerto for orchestra, accompanied by itself." The writing is good-humored and virile. Its rhythmic and melodic clarity might well have been copied by some of Mr. Phillips' program associates, but his style of scoring is too refreshingly individual to admit of imitation. Herbert Inch was represented by a Divertimento for brass instruments, which impressed first as a clever technical exercise, but developed into a composition of real merit. Another first performance was that of Gardner Read's Four Nocturnes for voice and orchestra. These settings of four modern poems are in delicate pastel shades. Taken singly the songs are effective in mood, but as a group their similarity of color and meaning slightly dim audience interest. Gerald Keenan's Andante for horn and orchestra received a first hearing. The composer outlines some excellent melodic material, but fails to develop all of its potentialities. Excerpts from William Grant Still's as yet uncompleted opera received a cordial reception. Gail Kubik's trio, which won first prize in a contest sponsored by Phi Mu Alpha national fraternity, showed good craftsmanship and developed some good musical ideas. The last movement was slightly verbose, but failed to dissipate entirely the good impression made by the first two sections. Other numbers on the program were David Diamond's suite for chamber orchestra, and Aaron Copland's prelude to first symphony, a cleverly devised bit of writing.

ORCHESTRAL NOVELTIES

On the third evening Dr. Hanson led the Rochester Philharmonic Orchestra in first performances of works by Bernard Rogers, Carl Eppert and Gustave Soderlund. Mr. Rogers' suite, Once Upon a Time, is in five brief sections, each showing skillful orchestration and variety of material. The episodes are by turn humorous, wistful, and sardonic in mood, and reveal an imaginative conception. Mr. Eppert's Symphony of the City, of which the two movements entitled City Shadows and Speed were performed, shows its composer to be possessed of a virtuoso orchestral technic. The slow movement would undoubtedly benefit by some judicious blue-penciling, but it creates an effective atmosphere of dejection and despair. Speed is cleverly devised, and its *bravura* execution was a credit to both orchestra and conductor. Following intermission Dr. Hanson conducted Gustave Soderlund's Symphonic Interlude. Mr. Soderlund is a faculty member of the Eastman School; in his composition he writes with directness, maintaining a nice balance of lyricism and pastoral-like harmonic simplicity. The concert was concluded with Daniel Gregory Mason's colorful Suite After English Folk Songs. Mr. Mason has arranged several old English tunes in symphonic manner, the result being a delightful presentation of some charming music, skillfully orchestrated with a minimum of "effects."

BALLETS PRESENTED

As in past years, the Eastman Theatre was packed to capacity on the final night of the festival, when two ballets were given first public performances, Robert Russell Bennet's ballet-opera, Endymion, and a choreographic setting of Deems Taylor's Circus Day. The Bennett score fluently suggests a definite pagan atmosphere, yet is not entirely consistent in the realization of the story's dramatic possibilities. There is much recitative for the soloists, which tends to make static the action of the ballet. However, an effective climax is attained at the close; a climax of coördinated action, rather than of mere orchestral volume. Solo parts were well taken by Doris Davison, Laura Kellogg, Geraldine Southern, Le Roy Morlock, Nathan Emanuel and John Walsh. Guest solo dancers were Evelyn Sabin and Harold Kolb. Credit should go to Nicholas Konraty for the splendid adaptation he made of the archaic and stylized action of the work, and to Thelma Biracree, who devised the choreography. The dances synchronized to Mr. Taylor's clever music were likewise done by Miss Biracree, who condensed the various parts of the suite to suit her conception of the music as ballet material. The episodes are highly colorful and amusing, and provided an entertaining finale to a brilliant festival.

METROPOLITAN SINGS TANNHÄUSER

A gala post-seasonal treat was the presentation of Tannhäuser by the Metropolitan Opera Company on its annual visit to this city. A capacity crowd filled the huge Eastman Theatre, hundreds being unable to secure even standing-room admission. The title rôle was sung admirably by Lauritz Melchior, while Kirsten Flagstad, sensational new Metropolitan artist, made a superlative Elisabeth. Lawrence Tibbett was his usual excellent self as Wolfram, and Emanuel List provided a splendid Hermann. Dorothee Manski was convincingly seductive as Venus, while Lillian Clark made a satisfactory Shepherd. The Metropolitan Opera orchestra was conducted capably by Artur Bodanzky.

Ethyl Hayden to Sing in Ann Arbor

Ethyl Hayden, American soprano, will be a soloist in Honegger's King David at the coming May Festival in Ann Arbor, Mich.

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LUCREZIA BORI

is again chairman of the committee for the Third Opera Ball, "Magnolia and Orange Blossoms—A Romance of Old Louisiana," which is to be given at the Metropolitan Opera House on May 2. The proceeds of the ball are devoted to the fund of the Metropolitan Opera Association to assure grand opera at the Metropolitan next year.

Damrosch Honored on Golden Jubilee

Gala Performance of Acts from Fidelio and Meistersinger Led by Veteran Conductor

That distinguished musician, Dr. Walter Damrosch, was honored on the fiftieth anniversary of his conducting of American operatic and concert orchestras by a Golden Jubilee Performance at the Metropolitan Opera House on April 12. Sponsored by a celebration committee of eminent New Yorkers and prominent citizens in the larger music centres of the United States, the proceeds of this operatic presentation, which amounted to $12,000, are to be devoted to the Musicians' Emergency Relief.

The program began with a Beethoven Fanfare and was followed by an admirable interpretation of the second act of Fidelio—absent for many years from the Metropolitan roster. Richard Hale commenced this with a spoken narrative of the story of the libretto, delivered with much unction. The cast of the Fidelio excerpt listed Dorothee Manski, a dramatic and vocally brilliant Leonore; Lauritz Melchior, magnificently effective both in tonal distinction and histrionic delineation, as Florestan; John Gurney as Pizarro and Alden Edkins, presenting an able interpretation of Rocco.

Dr. Damrosch conducted with authoritative musicianship and also led the Leonore Overture No. 3, which followed this operatic act.

After the intermission the large, enthusiastic audience of notables was regaled with the entire third act of Wagner's Die Meistersinger, sung in English by an American cast of principals: Helen Jepson (Eva), Edwina Eustis (Magdalene), Kurt Brownell (Walther), Lawrence Tibbett (Hans Sachs), John Barclay (Beckmesser) and George Meader (David). Frederic Baer (Pogner), John Gurney (Kothner), Myron Taylor (Vogelgesang), Angelo Bada (Zorn), Max Altglass (Moser), Giordano Paltrinieri (Eisslinger), Louis D'Angelo (Nachtigall), Paolo Ananian (Ortel), James Wolfe (Foltz) and Arthur Anderson (Schwartz) filled the minor rôles. A chorus of 400, composed of the Metropolitan Opera, the Russian Musical Art and the Oratorio Society of New York, sang the choral passages and the Metropolitan Opera Ballet danced.

Lawrence Tibbett was an impeccable Hans Sachs. His English enunciation had amazing clarity, his style and phrasing displayed musicianship of the highest order, and he sang the music of the cobbler with purity of tone that surpasses any other Hans Sachs at present interpreting the rôle at the Metropolitan. Mr. Tibbett was not alone in distinction, however. Helen Jepson was a beautiful Eva, vocally brilliant and charmingly naïve in manner. Kurt Brownell sang the Prize Song in its several versions splendidly, and his acting and presentation during the "rehearsal" scene of Act III had as fine a reading as has been heard for some time. John Barclay acquitted himself well as Beckmesser, though his characterization of the crazy Mastersinger was too reminiscent of Gustav Schützendorf. Dr. Damrosch, as well as the superb cast, was fêted for the consummate performance offered.

This was true opera in English. The translation, although freely made, was the finest these ears have heard. The text fitted the musical phrases perfectly, with no alteration of syllable stress, and vowel and consonant sounds were in the correct places. It must have been easy to sing, for Dr. Damrosch did a masterly job.

Resolutions Presented

The final event of the evening was the presentation of the following resolutions, given to Dr. Damrosch by Mrs. August Belmont:

"Dr. Damrosch's influence in the field of music in America is unique. He supplemented his influence as a conductor of German opera by his lectures at the piano, skillfully and with poetic understanding interpreting the works of Wagner. For the past fifty years, not one year has passed that Walter Damrosch has not conducted in New York City.

"In 1920 he gave European music-lovers their opportunity to hear an American orchestra of the first rank. During the World War he organized a school for bandmasters for the American Army in France. He has always warmly encouraged young American composers.

"His orchestra concerts for young people and children have given thousands their first appreciation of great music. These concerts, now continued over the radio, have spread his influence to millions.

"During the last three years, as president of the Musicians' Emergency Fund, he has thrown his powerful personality into the cause of saving thousands of musicians from the suffering and privation resulting from this depression."

The committee concluded by offering "their earnest wish that this friend of music, of musicians and of lovers of music, may enjoy a long and happy continuation of his distinguished career and the fullest enjoyment of the honors he has so richly deserved."

Dr. Damrosch answered this tribute by saying that he was gratified at celebrating his golden jubilee and anniversary as an opera conductor with a performance of the last act of Meistersinger with an American cast of principals and in English. He referred feelingly to the cornerstone of his activities and those of his brother, laid by his father, Leopold Damrosch, who had left Germany that his sons might grow up in a free land and among free people. He would have desired, he said, to bestow a hundred million upon the singers who had collaborated with him on this occasion, the amount to be taken from the four billion appropriated by the government for aid of its citizens in a time of need. He referred to the occasion as the happiest night of his life and thanked the audience, as applause broke out and the immense gathering began to file from the hall. H. J.

Sunday Nights at Nine to Close

Sunday Nights at Nine, Catharine A. Bamman's intimate revue which is presented weekly at the Barbizon-Plaza, New York, on April 28 will close a twenty-four weeks' run. The production, which is in its third New York season, follows the "style intime" of the foreign speciality entertainment, but the cast and material, from the inception of the revue, have been, to quote Miss Bamman, "made in the U. S. A."

Gladys Swarthout to Spend Summer Making Pictures in Hollywood

Gladys Swarthout, mezzo-soprano of the Metropolitan Opera, goes to Hollywood on May 6, where she is to make a musical picture, The Rose of the Rancho, for Paramount. John Boles will probably play opposite her. During her summer in Hollywood Miss Swarthout will be heard on NBC networks as guest artist, and next fall returns to The Voice of Firestone programs. The Rose of the Rancho is scheduled for early fall release.

Marion Talley Married to Adolph Eckstrom

Marion Talley, soprano, formerly of the Metropolitan Opera, and Adolph Eckstrom of New York, her voice teacher, were married on March 23 at New City, N. Y. The marriage was kept a secret until April 12 at which time the couple were on their way to California, where Miss Talley has signed a five-year motion picture contract with Metro-Goldwyn-Mayer.

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Rudolph Reuter (special engagement).

Voice—Karleton Hackett, Theodore Harrison, Charles La Berge, Elaine De Sellem, John T. Read.

Violin—Mischa Mischakoff, Herbert Butler, Scott A. Willits, Walter Aschenbrenner, Kenneth Fiske, Stella Roberts, Henry Sopkin.

Organ — Wilhelm Middleschulte, Frank Van Dusen, Edward Eigenschenk.

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Recital by Hofmann Provides Thrill for Chicago Auditors

Egon Petri Soloist with Stock Orchestra—Dresden Kreuzchor and Other Choral Organizations Heard—Vitaly Schnee, Cybella Abt and Minnetta Riggs Greenwell Appear

CHICAGO.—Josef Hofmann was presented in piano recital under the direction of Bertha Ott at the Studebaker Theatre on April 7. Unfortunately Hofmann, who occupies a unique place in the pianistic world, is heard here rarely, but whenever he returns to Chicago music-lovers and serious musicians are on hand. On this occasion the theatre harbored most of our leading pianists. An up-to-date musician, Hofmann had nevertheless arranged a conservative program, consisting of the Bach-Liszt A minor prelude and fugue, Mendelssohn's Song Without Words in A major (Hunting Song), Schumann's Carnaval, a group of Chopin, Scriabin's sonata in F sharp major, Rubinstein's Melody in B major and the Liszt Mephisto Valse. Hofmann's prodigious technic, beauty of tone, original yet masterly interpretations, colorful and varied effects, were omnipotent throughout the recital.

CHICAGO SYMPHONY PROGRAMS

The last of the symphony's Tuesday afternoon series on April 9 was given without the assistance of a soloist. The orchestra delighted with its interpretation of the Bach D major suite, the Beethoven A major symphony, Glière's symphonic poem, The Sirens and the Sailors' Dance from his Pavot Rouge Ballet, and Liszt's Les Preludes.

At the regular Thursday-Friday concerts of April 11 and 12, Egon Petri replaced Ossip Gabrilowitsch, whose illness prevented his appearance as soloist. Petri marked his fifth appearance with the orchestra with a correct and scholarly interpretation of the Brahms concerto No. 2 in B flat major. A serious musician who does not play to the gallery, the Dutch pianist again displayed his mastery of the keyboard. True, in the first movement his tone was rather harsh but this might have been voluntary inasmuch as in the ensuing movements the tone was of a most agreeable quality even in fortissimo passages. The audience cordially applauded the soloist.

The purely symphonic numbers were Glazounoff's ever popular musical tableau, Le Printemps, and Glière's monumental Ilia Mourometz Symphony. The public warmly received composition, conductor and orchestra. During the intermission a member of the executive committee of the Orchestral Association informed the audience that $8,000 had already been subscribed towards reducing the $20,000 deficit of the season and expressed the hope that the balance would be received before the close of the present season which ends on April 26.

SWEDISH CHORAL CLUB SINGS VERDI'S REQUIEM

The Swedish Choral Club presented Verdi's Requiem at Orchestra Hall on April 10 under the direction of Harry T. Carlson. Well trained by their leader, the choristers sang the glorious music in telling fashion. Voluminous tone was obtained without forcing and pleasure was added to the performance by clear text enunciation.

The choir is well balanced and good attacks made its work meritorious in every respect. The soloists were Irene Williams, soprano, Lillian Knowles, contralto, William Miller, tenor, and Mark Love, basso. Forty-five members of the Chicago Symphony Orchestra supplied excellent accompaniments.

DRESDNER KREUZCHOR AT AUDITORIUM

That admirable organization known as the Dresdner Kreuzchor (Dresden Boys' Choir of the Holy Cross) which recently appeared in its American début in New York, made its first bow at the Auditorium Theatre on April 12. Heralded as one of the oldest and best organizations of its kind in the world, the choir lived up to that exalted reputation. Inasmuch as their concert in the Eastern metropolis was reviewed at length in the Musical Courier, little need be added save that their success here left no doubt as to the enjoyment derived from their exquisite singing of a well balanced program.

HAMILTON CLUB CHORUS SINGS

It has always been a source of astonishment that our best choral societies here are made up of men and women whose occupations are outside the musical field and whose singing always reveals fine musicianship. One of these, the Hamilton Club Chorus, was heard in its spring concert at Orchestra Hall on April 12. Under the able direction of their leader, Harry S. Walsh, they acquitted themselves more than creditably in a miscellaneous program. The soloists were William Miller, tenor, and Edward Davies, baritone, both Chicago singers and members of the club.

CHICAGO SYMPHONIC CHOIR

An organization of which Chicago is justly proud, the Chicago Symphonic Choir (Walter Aschenbrenner, conductor) again sang itself into the hearts of an audience that filled Orchestra Hall to the last seat on April 7.

VITALY SCHNEE IN ANNUAL RECITAL

Only a few weeks ago Vitaly Schnee appeared as one of the soloists with the Chicago Symphony Orchestra in the presentation of the Bach concerto for three pianos. At that time we announced that he would be heard in recital in the near future. That important event in local musical annals happened on April 9 at Kimball Hall. A Russian by birth and an American by choice, Mr. Schnee has created a place for himself here. A modest but learned man (he is also a civil engineer), his recitals are looked upon with much anticipation, inasmuch as he always brings seldom programmed compositions. On this program there were five numbers which had first performance here—Medtner's Caprice, Lopatnikoff's Dialogue and Dance Fantastique, and two preludes by Shostakovitch. In addition to this list of novelties there were the rarely heard Beethoven Variations on a waltz by Diabelli, Henry Cowell's Episode, two duettos by Bach, Soler's sonata in C sharp minor, Scarlatti's C major sonata, Scriabin's Sonata-Fantasy, Tansman's sarabande and toccata and Islamey by Balakireff. To play such an array of varied compositions one must necessarily be versatile in the classics as well as in the moderns. Schnee's impeccable technic, fine interpretative gifts and loveliness of tone are among his predominant qualities, yet what appeals most in his playing are the varied contrasts noticed throughout his program. Needless to add that the audience was extremely enthusiastic and that numerous encores had to be added to his imposing program. Bertha Ott successfully managed the recital.

LAKE VIEW MUSICAL SOCIETY PROGRAM

A program given by the Lake View Musical Society in the Crystal ballroom of the Blackstone Hotel on April 8, enlisted the services of Irene Stolofsky Davis, violinist; Helen Abbott Byfield, soprano; Mari Barova, contralto; Marion Knoblauch, pianist, and a quintet made up of Helen Abbott Byfield, voice; Caroline Harmsberger and Jessie Buchtel, violins; Miriam Snyder Englehard, cello, and Helen Leefelt, piano.

FORREST LAMONT AND EUNICE STEEN WED

Forrest Lamont, American tenor, for many years a member of the Chicago Grand Opera Company, and Eunice Steen, concert and opera soprano, were married on April 7 at the home of the bride's parents in North Platte, Neb.

CYBELLA ABT SINGS FOR PIONEER SOCIETY

Cybella Abt, soprano of the Chicago Grand Opera Company and artist-student from the Herman Devries studios, was soloist for the Women's Pioneer Society of Chicago in the Gold Ballroom of the Congress Hotel on April 6. Mrs. Abt scored in the Un bel di aria from Puccini's Madam Butterfly, a group of English songs and in Rachem by Mana-Zucca. The soprano furnished the program at the Carleton Hotel in Oak Park on April 14 and on April 28 she is to give a program for the American Philosophical organization at Wheaton, Ill. Mae Yampolski is Mrs. Abt's excellent accompanist.

RUDOLPH REUTER'S ACTIVITIES

Rudolph Reuter will teach again at the American Conservatory of Music summer session and be heard in one of the series of summer recitals at the conservatory in June.

Seven students from Mr. Reuter's class appeared in recital at Kimball Hall on April 13, and recently his pupils were heard in concerts outside of Chicago: one in several recitals in Kansas; Eulalie Hauser as soloist with the Cedar Rapids (Ia.) Symphony Orchestra; Miss Call with the Miami (Fla.) Orchestra; Howard Silberer in recitals in Dubuque and Galesburg, Ill., and Goldye Rothman in recital in Chicago on April 7.

SOCIETY OF AMERICAN MUSICIANS CONTEST WINNERS

Winners of the Bertha Ott contests of the Society of American Musicians at Kimball Hall on March 8 and 12, will be heard in public recitals under the direction of Bertha Ott. Evelyn White, pianist, comes to Kimball Hall on May 7; Helen Bartush offers a song recital on May 28; and Wilbur Hurd, an organ recital on May 15. They are the winners in the young artist contests. The following winners in the student section will be heard in recital at Kimball Hall on May 3: Lada Bubenicek and Barbara Jean Hull, senior piano; Dorothy Rice and David Geppers, junior piano; Cesare Giovannini and Elaine Robbins, primary piano.

MINNETTA RIGGS GREENWELL ASSISTS CELLIST

Minnetta Riggs Greenwell furnished the accompaniments recently for Dorothy M. Kenyon, cellist. Together they played the Sammartini sonata and numbers by Bach, Saint-Saëns, Dvorak and Chopin. Mrs. Kenyon was instructor of cello in the music department at Rockford College and at the Waukegan Conservatory of Music. Mrs. Greenwell has played for leading vocalists and instrumentalists and during her student days at Oberlin Conservatory of Music she played the violin and appeared as soloist in concerts at Warner Music Hall. Since reentering the musical field in Chicago Mrs. Greenwell has been the accompanist and assisting artist for vocalists and instrumentalists.

HERMAN DEVRIES'S ARTIST-STUDENT SCORES

Gizella Balazs, artist-student from the class of Mr. and Mrs. Herman Devries, gave a joint recital with Goldye Rothman, pianist, at Kimball Hall on April 7. Miss Balazs is a soprano of attainment. Her voice, of luscious quality, is guided with consummate artistry. If Miss Balazs knows how to sing, she also is well versed in the art of interpretation. Her phrasing is good, her diction clear and she made a distinct hit with the audience which practically filled the hall. Miss Rothman shared equally in the favor of the public through her brilliant interpretation of a diversified program.

HACKETT-LEVY PUPILS HEARD

Voice students of Karleton Hackett and piano pupils of Heniot Levy were heard in recital under the auspices of the American Conservatory on March 30. Fifteen students from the classes of these eminent teachers furnished the program and on each instance demonstrated the results of excellent training. If we single out only two—Evelyn Ham, contralto, and Beatrice Eppstein, pianist—it is due to the fact that they are already in the semi-professional class. Miss Ham's singing of Mon coeur s'ouvre a ta voix from Saint-Saëns' Samson et Delilah disclosed a contralto of attainment. She sings with style, intelligence and understanding.

Miss Eppstein, who was heard recently in her own recital, added to her laurels by her playing of the Liszt A major concerto, in which she had the able assistance of Mr. Levy, at the second piano. Miss Eppstein's technic is facile and brilliant; she has a lovely quality in pianissimo passages and should follow her teacher's example in never forcing tone.

ALEXANDER RAAB

begins a master class for pianists in Steinway Hall, New York, on April 22, continuing until May 25. This is his second annual class in the metropolis.

Rosalie Lee, Audiss Waite Bohrer, Elsa Buettner, Blenda Sterner, Margaret Elg and Kathryn Knopp were the other Levy students whose participation made the recital most enjoyable. Helen-Mary Burns, Berthena Klahn, Paul Bakeman, Catherine Guthrie, Helen Love and W. Kelly Adams, from the class of Mr. Hackett, shared equally in making the program one of the most interesting heard in recent years under the same auspices.

SACERDOTE STUDIO NEWS

Barbara Darlys, of the Chicago Opera Company, won the contest of the Illinois Federation of Music Clubs for opera voice. She sang in two concerts in Springfield, Ill., on March 29, as the soprano in the Romancers, a quartet of mixed voices.

Wanda Cochenour won the state contest in the young students' section in the Federation of Music Clubs' state contest. She has been active with several out-of-town engagements.

Beartice W. Brooks will be heard in recital at Curtiss Hall on April 24.

Dorothy Hutchins gave a recital for the Art League of De Paul University on April 2, in which she had the assistance of Maestro Sacerdote at the piano.

Maurine Hansing gave several recitals recently over the air on Nebraska stations.

Carroll D. Kearns, a former student, has held the position of supervisor of music in the public schools of Greenville, Pa., for four years.

Richard Patterson has been engaged to teach voice in the high schools near New Castle, Pa.

Gladys Havens, of Kansas City, sang the alto solo in Beethoven's ninth symphony with the St. Louis Symphony Orchestra last month.

Nell R. Henry was the soloist in the presentation of César Franck's O Lord, Most Holy by the Crescendo Club of Beverly Hills in the Morgan Park Baptist Church.

AMERICAN CONSERVATORY NOTES

Alice Landgraf and Edward Collins played the Rakoczy March by Berlioz, arranged for four hands, at the 200th anniversary of the

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death of the Hungarian patriot, Francis Rakoczy, on April 6 at the Hungarian Club of Chicago. Miss Landgraf is a student of Mr. Collins.

The first session of the forty-ninth annual summer master school of the conservatory will begin on May 16. The second session opens on June 27 and continues through August 7. The third session begins August 8 and closes September 18.

Catherine Saurer, pupil of Allan Spencer, was heard in a program of piano numbers at the musicale of March 31 in the Allerton Hotel.

Recent engagements of Leo Braverman, violinist, include recitals before the Catholic Women's League and the Jewish Women's Council. Mr. Braverman is playing regularly with his string ensemble at the Chicago Beach Hotel, Harding's Colonial Room and on the Better Speech Program over the NBC network.

Leo Heim, pianist, student of Allen Spencer, and Won Pak, tenor, pupil of Theodore Harrison, were featured in recital at the Starrett School on March 28.

Sigma Alpha Phi Musical Sorority, Beta Chapter, will give its 1935 Varieties program and dance in the Joseph Urban Room, Congress Hotel, on April 28, for the benefit of the chapter scholarship fund.

Gizella Balazs, soprano, for many years a student of Charles La Berge, appeared in recital at Kimball Hall on April 7.

Mae Doelling Schmidt of the faculty appeared as guest artist in recital at the state convention of the Illinois Federation of Music Clubs held in Urbana the second week in April.

Nondas Rudig, student of Kurt Wanieck, was heard recently in a piano recital at the Little Art Theatre, Ft Wayne, Ind.

Margaret Borchers, pianist, pupil of Allen Spencer, was the accompanist for the annual musicale given by the Des Plaines, Ill. Woman's Club on April 1.

Herbert Butler and Rudolph Reuter, members of the faculty, served as judges in the district contest, violin and piano divisions, conducted by the National Federation of Music Clubs at Indianapolis on April 13.

Sigma Alpha Iota, Gamma chapter, held its annual initiation and banquet at the Lake Shore Athletic Club on April 15. Judith Waller, educational director of the National Broadcasting Company and an honorary member of Gamma Chapter, was the guest speaker.

Dorothy Foster, student of the conservatory, presented her piano pupils of Michigan City in a recital at the First Presbyterian Church on March 30.

Pianists of Pearl Appel and Ruth Alexander appeared in recital at the conservatory on April 7.

Goldye Rothman, student of Rudolph Reuter and Gizella Balazs, former pupil of Charles La Berge, were heard in recital in Kimball Hall on April 7.

CHICAGO MUSICAL COLLEGE

Dorothy Crost and Berenice Jacobson, duopianists, recently played for the Lake View Forum. On March 20 they gave a recital before the Woman's Club of Beverly Hills.

Ida Krehm, from the studio of Rudolph Ganz, gave an all-Bach program for the Women of Rotary in the Crystal Room at the Sherman Hotel, March 20, and also appeared on the all-Chicago composers' program at the Chicago Woman's Musical Club on April 4, playing a group of piano selections by Ganz.

Mildred Wantland, student of Nelli Gardini, sang at the meeting of Alpha Xi Chapter of S. A. I. at the Allerton Hotel on March 21. Gertrude Gahl accompanied.

Mildred Kjos, artist-pupil of Mr. Ganz, is performing at the convention of the Illinois Federation of Music Clubs in Urbana on April 12. April 16, Miss Kjos gives a recital at Grand Rapids, Mich.

Edna Stukowski, student of Mary Titus, was awarded first prize in the soprano division of the contest sponsored by the General Credit Stores. She sang over Station WGES on March 17.

Walton Pyre's dramatic class gave a performance at the Medinah Athletic Club on March 27.

Elizabeth Recht presented a song recital at the Evanston Library under the auspices of the Art Centre on March 28.

John Pilon, artist-pupil of Graham Reed, has returned from a tour with the Festival Opera Company which included engagements in Iowa, Missouri, Nebraska, Kansas, Wisconsin, Indiana and Texas.

Isaac Van Grove, head of the opera department, has gone on a three weeks' tour as artistic and musical director of the Chicago Opera Tours Company.

Eugene Jacobsen, violin student, was soloist with the Brigham Young University Symphony Orchestra at Provo, Utah, on March 4.

Laura Howell Norden, from the studio of Leon Sametini and now on the faculty at Winston-Salem (N. C.) University, appeared as guest artist in February upon invitation of the president of the General Federation of Music Clubs in Washington, D. C.

Evelyn Feldman, pupil of Rudolph Ganz, appeared in recital recently in the Sunday Concert Series at the Memorial Union of the University of Wisconsin, Madison.

On February 23 the faculty and students surprised Mr. Ganz in his studio and felicitated him upon his birthday.

Hugh McPherson of Eskdale, W. Va., left Chicago on March 5 with his recently organized eleven-piece orchestra to open an eight weeks' engagement throughout West Virginia. They will broadcast daily over WCHS in Charleston and also over a West Virginia hook-up. During the summer season they are to play at a resort, either in Michigan or North Carolina. Myrtle Mowry will be a featured soloist. Dave Roth, George LaRue and Joseph Light are also soloists. Mr. McPherson is a graduate of Greenbrier Military College and both Miss Mowry and Mr. McPherson are of the Chicago Musical College, where Mr. McPherson studied under Antonio Ciccone, and conducting with Rudolph Ganz.

RENÉ DEVRIES.

General Motors Orchestra Concludes American Music Festival

The second concert of native works concluding the Festival of American Music given by the General Motors Symphony Orchestra took place in the Centre Theatre, New York, on April 14, and was broadcast over a countrywide NBC chain. Frank Black and Deems Taylor were the conductors, and Nelson Eddy, baritone, and Dana Suesse, composer-pianist, the soloists. Leonard Liebling, editor-in-chief of the Musical Courier and music critic of the New York American, was the commentator. In his remarks he paid witty tribute to the work of the various composers and commented on the fact that the General Motors Concerts had been awarded the prize of the Women's National Radio Committee for the best sponsored musical program of the year.

The concert was begun with the late Henry F. Gilbert's overture, Riders to the Sea, played by the orchestra conducted by Frank Black—an individual and harmonically subtle piece of orchestral writing which holds its freshness despite its age. Nelson Eddy sang the prayer scene from Louis Gruenberg's opera, The Emperor Jones, under the same conductor. Mr. Eddy's powerful and rich-toned voice gave dramatic impressiveness to this skillfully written adaptation of Nobody Knows de Trouble I've Seen. Deems Taylor conducted two excerpts from his suite, Through the Looking Glass, giving telling exposition to the descriptive sections, The Garden of Live Flowers and The White Knight, which are orchestrated with great resourcefulness though the thematic substance is occasionally reminiscent. Dana Suesse played the solo part in her Symphonic Waltzes for piano and orchestra, a brilliantly devised and virtuosic treatment of simple waltz motifs, orchestrated in kaleidoscopic fashion. Mr. Eddy sang Henry T. Burleigh's arrangement of Deep River with much effect and had an ovation for his work. The world première of Mood in Six Minutes by Harold Arlen, a somewhat lugubrious piece of mood painting with jazz ingredients, expertly scored by Robert Russell Bennett, exercised a somewhat negligible effect, though it betokened unmistakable talent on the part of its creator. The concluding number was Ferde Grofe's vividly descriptive On the Trail from his Grand Canyon Suite, which has a particularly atmospheric middle section. All the compositions save that of Mr. Taylor were conducted with briskness and skill by Mr. Black, a capable but unobtrusive baton figure. The very large audience showed its approval with long applause at the close. R. K.

Smith College Again to Hold Summer Session

NORTHAMPTON, MASS.—Smith College will again hold its six weeks' summer session in music. Sage Hall, the spacious new building accommodating as it does more than 500 music students in the winter term, is to be the scene of much musical activity this coming summer. Complete courses in music education will be given and the calendar is rich in concerts, lectures and extra curricular activities.

Harold Berkley of the Institute of Musical Art, New York City, will again have charge of the violin department and conduct the orchestra. Willem Durieux, Belgian cellist, teaches cello and ensemble classes: John Duke and Solon Robinson, piano, Wilson Moog, organ, Ross Finney, composition, and Alice Butterfield, theory. All regular members of the Smith College music department are to conduct courses. Donald Pirnie, baritone, will give voice instruction and Karl W. Gehrkens is to have charge of school music activities and conduct the school chorus. Academic credit is given for work done in theory and a certificate from Smith College is granted upon completion of the course. The school is under the directorship of Prof. Wilson T. Moog.

Fire Destroys Valuable Art Objects at New York MacDowell Club

The MacDowell Club of New York was swept by fire in the early morning hours of April 14. The flames, which went undiscovered for some hours, got out of control and destroyed forty valuable etchings in the art gallery and endangered the lives of five persons living on the upper two stories. All were rescued, however.

Frederic Dixon Completes Tour

Frederic Dixon recently returned from a tour of the West. On February 27 he played a concert at the Brigham Young University, Provo, Utah, after which he was heard under the auspices of the Musicians Asso-

FREDERIC DIXON

ciation of Riverside, Cal., and then at the Los Angeles High School where he gave a two and a half-hour program. The Woman's Club of Corona had his services next, followed by recitals in Mt. Pleasant and Ogden, Utah. The pianist gave a program for the Triangle Club of Chicago University and on April 9 at the State Teachers' College of Trenton, N. J., and at the State Museum.

Lucia Heard at Hippodrome

Virginia Le Rae reappeared at the Hippodrome on April 13 in the title rôle of Lucia, again acquitting herself with credit. The large audience applauded her enthusiastically after the Mad Scene, in which she revealed a note a third higher than the usual coloratura register and a quality of voice that was pure and resonant. Luigi Ruffine replaced Lawrence Power as Edgar and Angelo Pilotto sang the rôle of Sir Henry Ashton. Giuseppe Bamboschek conducted. J. V.

Judges for N. F. M. C. Young Artists' Contest Finals

Nationally known authorities have been named as judges in the finals of the Young Artists' Contests to be held in Philadelphia on April 26 in conjunction with the Nineteenth Biennial Convention of the National Federation of Music Clubs. The list includes: for voice, Wilfred Pelletier, Pierre Key and Frank La Forge; for opera voice, Herbert Witherspoon and Artur Bodanzky; for violin, Louis Bailly, Albert Spalding and Hans Kindler; for piano, Lee Pattison, Leopold Godowsky and A. Walter Kramer.

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NEW YORK CONCERTS

APRIL 8

Ruby Mercer An auspicious début was that of Ruby Mercer, soprano, which took place in Town Hall in the afternoon, sponsored by the Walter W. Naumberg Musical Foundation. In a program comprising Haydn's Fidelity, two Mozart numbers—The Violet and Alleluia—five Brahms items, an Italian group and numbers in English by Dunhill, White, Taylor and Hageman, Miss Mercer revealed a voice of bright quality, voluminous and accurate as to pitch. Her diction is clear and understandable and she combines physical grace with her vocal gifts. Her selection of numbers was excellent to show various phases of her artistic endowment. The Italian list included Due Madrigali da "Petrarca-Chopin" by Castlenuovo-Tedesco, which the soprano sang with especial charm. A large audience acclaimed her. Her musicianly accompanist was Edward Harris.

Miss Mercer, besides being winner of the Naumburg prize début recital in New York, has sung with the Philadelphia Opera, with the Cincinnati Civic Opera, and in concert in Alaska, Washington, Pennsylvania, Ohio, and New Jersey. She is a graduate of the Cincinnati Conservatory of Music and for three years studied with the late Marcella Sembrich at the Juilliard Graduate School.

Verna Osborne A night of rain and unseasonal sleet did not deter a good-sized audience from gathering at Town Hall in the evening to hear and applaud the singing of Verna Osborne, soprano. This singer, who appeared in the same auditorium in March of last year, once more charmed listeners with her fresh, strong, pleasing voice and her simple, unaffected stage presence. A program commendably free from the hackneyed contained a Mozart concert aria written in 1786 for voice, orchestra and piano obbligato; Poeme de l'Amour et de la Mer by Chausson, the aria of Zerbinetta from Strauss' Ariadne auf Naxos, and in conclusion Parodies by Herbert Hughes that consisted of musical settings to five nursery rhymes. Beginning with the Mozart number, Miss Osborne proved at once to be in excellent voice and observed the taste and purity of the classic style. From the formality of this offering, she turned with equal felicity to the vivacity of some of her other excerpts. She is a thoroughly grounded artist, possessing individuality, discernment and assurance. Coenraad V. Bos gave his usual fine piano support.

APRIL 9

Jacqueline Salomons Returning to give another New York recital in Town Hall, where she had been heard several times in recent seasons, Jacqueline Salomons, French violinist, presented a program of major proportions before a large and absorbed audience. A pronounced impression had been made by the young artist in her début here in 1931. Highly gifted with temperament, she revealed ease and skill of technical procedure in the David arrangement of Vitali's Chaconne, the Glazounoff concerto, and César Franck's sonata, in which she had the collaboration of Pierre Luboshutz at the piano. A sympathetic approach to the various works presented, together with no little vivacity and *élan* in her presentations, made her interpretations interesting and vital. There was no touch of the academic in her conception of the Vitali masterpiece, while the tuneful Glazounoff concerto exerted its sensuous, folk-like sway with success under her hands. In the Franck sonata, the performer's deep musical sensibility was displayed in a reading of poetic warmth, with a tone of large proportions and ingratiating quality. The latter part of the program brought virtuosic performances of an andante by Fauré, transcriptions by Stravinsky and Dushkin of the former's berceuse and scherzo from The Fire-bird, and Wieniawski's scintillating Airs Russes. The audience was voluble in its tributes and called for encores. Mr. Luboshutz' accompaniments were models of delicacy and aptness.

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APRIL 10

Dessoff Choirs The third concert of the season by the Dessoff Choirs, composed of the Adesdi Chorus of women's voices and the mixed A Cappella Singers of New York, was given under the leadership of Margarete Dessoff, in Town Hall. Assisting were Frank Widdis, pianist, Abe Rosen, harp, and Morris Goldfinger, percussion.

A feature of the program was the first presentation of Virgil Thomson's Mass for women's voices with percussion accompaniment, commissioned by the League of Composers for performance by this organization, and given by the Adesdi Chorus with Mr. Goldfinger accompanying. The manner is simple, stark and relatively unimpassioned, save where the voices are used in fortissimo to stress a point, and the whole takes hardly fifteen minutes to sing. The percussion background is extremely discreet, though there are some interesting cross-rhythms and antiphonal effects for the voices. The composition suggests that the composer was in little sympathy with his text. Mr. Thomson bowed from a loge after the hearing.

First American performance was given of three choruses by the late Jacques Pillois, settings of old French folk-songs, spirited harvesters' ditty, Voici l'Temps d'la Moisson; a wistful medieval prayer, Nouste Damo (Notre Dame), the text of which was attributed to Jeanne d'Albret, mother of Henry IV, and a delightfully merry Chanson du Verger Fleuri, a spring song somewhat in the madrigal manner. The A Cappella Singers gave these numbers with much gusto and they were warmly received. Most delightful was the women singers' performance of a series of vocal and piano settings by Mandyczewski of Schubert's inspired waltzes and Ländler, under the title Valses Nobles. The Rostagno arrangement of Lassus' motet, Resonet in laudibus, was sung with tonal purity and devotion by the A Cappella Singers, with the solo terzet composed of Harold Dearborn, Albert Barber and Hildreth Martin. Other repetitions from past programs of the choruses were Schönberg's early motet Friede auf Erden, and Hugo Herrmann's mystical and individual variations for women's voices, soprano soloist (Gertrude Gibson) and piano based on the Canticle of the Sun by St. Francis of Assisi. The audience was the usual large and interested one which attends these subscription concerts, and there was much applause for the superb work of the vocalists and their leader.

APRIL 11

Philharmonic Orchestra Werner Janssen's art with the baton was in evidence at the Thursday evening and Friday afternoon concerts of the Philharmonic Orchestra in Carnegie Hall.

His program, as usual, offered material out of the ordinary, with Mozart's overture to his two-act opera, La Clemenza di Tito; Carl Maria von Weber's second symphony, in C; Stravinsky's Fireworks; and Mendelssohn's Scotch Symphony.

The Mozart and Weber works were "first times" on the Philharmonic programs. Mozart's Tito is one of his lesser operas, and the overture shows the master not at his inspirational best. He was suffering at the time, from the illness which ended his life a few weeks after the Tito première in Prague, 1791. However, the overture has Mozart's customary perfection of workmanship and, of course, facile melodic writing.

Weber's symphony, written when he was nineteen (and living at the Silesian Castle of his patron, Duke Eugen of Würtemberg) reveals precocious talent and gives more than one hint of the great things destined to come from the composer in later years. The themes are engaging; the construction is in the Haydn style generally, but has some boldness and originality in the working-out. The unpretentious music features the oboe and horn, for the Duke played the former instrument in his own orchestra (and played it well), and its solo horn player was a celebrated French virtuoso.

Janssen has grown in finish and force since his début as conductor of the Philharmonic. In his late appearances he revealed himself as intimately acquainted with his players and sure of their full response to his subtle and deeply musical interpretations.

There were salvos of especially warm applause after the brilliant pictorialization of Stravinsky, and the crystalline and graciously toned performance of Mendelssohn's symphony. Its effect was enhanced by the conductor's vital tempi, which avoided the sentimentalizing and dragging effect so often heard in the voicing of the Mendelssohnian examples.

Singers Club of New York The second private concert of the season by the Singers Club of New York (Charles A. Baker, conductor) was given in Town Hall before a large audience. Doris Doe, contralto of the Metropolitan Opera Association, was the guest artist, Donald Karcher Phillips, the assistant conductor, and Edwin McArthur, the musicianly accompanist. The male organization was heard in a wide variety of numbers, including works by Schubert, Haydn, Stebbins, Dett, Veit, Gaul, Howley, Liszt-Phillips, Speaks, Shaw and Wagner-Andrews. Under the direction of Mr. Baker, the singers produced spirited and attractive versions of the music, excelling in appealing tone quality and dynamic attacks. Miss Doe sang Lieder of Brahms and Strauss, works of Sibelius and Rangström in the original tongues, and songs in English by Olmstead, Taylor, Browning and Charles, revealing the opulent qualities and emotional expressiveness of her large and rich voice. She received much acclaim and was induced to add several encores. Among these was Hallet Gilberté's An Evening Song, performed with sincerity and effect. The chorus also received enthusiastic applause and gave extras.

APRIL 12

Ashley Pettis A good-sized audience gathered to hear a recital by Ashley Pettis, pianist, in the auditorium of the New School for Social Research. Mr. Pettis, a Californian, studied in New York and in Europe, and toured England and Germany as well as this country. Formerly a faculty member of the Eastman School of Music, he now lives in New York where he is music editor of the New Masses. Intelligence and breadth of musical conception were evident in his interpretations of Bach's Chromatic Fantasy and Fugue, Haydn's variations in F minor and three numbers by Brahms. The latter groups brought Schumann's rarely played Davidsbündlertänze, and two examples of modern Russian music, Chor by Popoff and Two Turkmenian Nights by Mossoloff. With a competent technical equipment, Mr. Pettis gave performances which were conceived on large lines, marked by clarity of tone and considerable vitality. His style stresses intellectual force, rather than sensuous refinement of tonal coloring, and is wholly devoid of sentiment or excess emotionalism. He was successful with the music of Bach and Haydn, where precision and cerebral mastery count for much, but the Brahms works were somewhat lacking in richness both of emotion and tonal texture, with compensating stress on the rugged elements. The audience was particularly enthusiastic over the Russian music and recalled the pianist repeatedly.

ATTRACTIONS
GERALDINE KRESS
VIOLINIST
Friday, April 26—Drama-Comedy Club, Hotel Astor, New York, 3 P.M.
Saturday, April 27—Matinee Musicale, Aeolian Hall, New York, 2:30 P.M.
Saturday, April 27—Fiqué Studio, Brooklyn, 8:30 P.M.
Betty Tilletson Concert Direction, Steinway Bldg., N. Y.

Lafayette College Glee Club and Choir The Glee Club and Choir of Lafayette College (John Warren Erb, conductor) presented a program in Town Hall on Friday night. They began with Seiple's Like A Queen Enthroned and proceeded with two Bach chorales, Palestrina's music for the Improperia from the Good Friday service and the Hallelujah from Handel's Judas Maccabaeus. College songs were heard later. The chorus revealed a tone of breadth and quality, pliant in volume and with a wide color range. Mr. Erb is a masterful and musicianly leader and elicited fine response. In the polyphonic intricacies of the Handel excerpt, the singers covered themselves with glory. Stanford's Songs of the Sea brought Wilfrid Glenn, basso, as an effective soloist with the chorus. Varying the vocal sequence was Edwin Strawbridge, dancer, who graduated from Lafayette College in 1918. He appeared in six dances, winning warm applause for the grace and power of his interpretations. He was accompanied by Alexander Alexay. Thomas Edwin Yerger was at the piano and organ for the chorus.

APRIL 13

Vladimir Horowitz His only recital in New York this season found Vladimir Horowitz facing a capacity afternoon audience at Carnegie Hall. The large attendance was influenced of course by his artistic popularity but no doubt also by the fact that Horowitz will not appear again in the metropolis until winter after next, as he intends to devote 1935-36 to extensive touring in foreign countries.

Horowitz was superbly in form last week and aroused storms of applause which compelled him to add a procession of encores after his regular program.

That program included two Scarlatti sonatas, a Chopin group (B flat minor sonata, etc.), two études by Debussy, and Liszt's Funerailles, Valse Oubliée and Mazeppa.

In those numbers, the full values of Horowitz' keyboard magic were in brilliant evidence. Of course he glittered, dazzled, and astounded in virtuoso feats. More impressive musically, however, was his variety of tonal command, and the deep sensibility with which he voiced the styles of the various composers. Horowitz now has developed magnificently

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as an interpreter, and blends his digital mastery and imagination in the endeavor to sound the spirit as well as the means in the music he offers. His recital was something to be long remembered by fastidious lovers of elevated pianistic art.

New York Woman's Symphony Orchestra

The New York Woman's Symphony Orchestra (Antonia Brico, conductor) gave the last program of their New York season on Saturday night in Town Hall. The guest artist of the occasion was Mildred Dilling, harpist, who was featured with Miriam Rose Fishbein, flutist, in the Mozart concerto in C for flute, harp and orchestra. This lovely composition was performed with grace, fluency and charm, Miss Dilling and Miss Fishbein scoring personal success for their artistic playing. The concert opened with the Busoni arrangement of the overture to Mozart's Don Giovanni and closed with Tschaikowsky's fifth symphony. During this, their introductory season, Miss Brico and her orchestra have won a place for themselves among the prominent concert ensembles of New York. In their début this winter they commanded at once the attention and respect of critics and public for the seriousness of purpose and musical achievement which this group of feminine players have effected. Each subsequent appearance has found the orchestra more finished and with a finer amalgamation of tone and more sensitive response to Miss Brico. The improvement has been especially noticeable in the brass section, which now measures up to the excellence of the other divisions. Another large audience was in attendance at this final event in the orchestra's New York series, and generous applause bore witness to the success of the organization's initial season.

APRIL 14

Philharmonic Orchestra

At the Sunday matinee of the Philharmonic Orchestra (Carnegie Hall) Werner Janssen led his last program of the season with that organization, and scored perhaps the most decisive New York success he has achieved with the baton. His discerning readings, flexible fancy, and skill in making full use of the best resources of his players, drew round after round of applause from the listeners and the young American conductor had to make repeated trips to the platform to bow his thanks.

His program comprised Mendelssohn's Scotch Symphony; Liszt's Mephisto Valse; Capriccio (for small orchestra) by Adolf Busch; and Loeffler's La Bonne Chanson.

Busch's opus is an old-fashioned light-waisted kind of scherzo, but well scored and in conservative taste. Loeffler's piece (not heard in New York since 1924) illustrates a Verlaine poem at great length and with no particularly arresting ideas in melody or characterization. His orchestration is sensitive and refined.

José Cansino and Tonia de Aragon

For the first time in New York, José Cansino and Tonia de Aragon presented a program of Spanish dances at the Guild Theatre, attracting a good-sized gathering. Their performance revealed Spanish dancing that was lively and skillful. Miss de Aragon and Mr. Cansino are technically expert, although Mr. Cansino is the greater artist. They are admirable exponents of the Spanish dance and especially good in the use of the castanets. The dancers did such familiar solo and ensemble numbers as Sevilla (Albeniz), Leyendas (Albeniz), La Corrida (Valverde), Cordoba (Albeniz), Tamborin (Sierra), Farruca (Vincente Romero), Serenata (Malata) and Jota Aragonesa (Font de Antla). Mr. Cansino was enthusiastically acclaimed for the thrilling tempo of the tambourine dance, and was encored for the fantasy of an amateur bullfighter. The choreography was arranged by Mr. Cansino. Celso de Soyos was capable at the piano.

Mona Rani and Her Hindu Musicians

The second appearance in Town Tall of Mona Rani and her Hindu Musicians drew another large audience on Sunday night. The program was the same as the first of this series, being composed of the music and dances of India, authentic examples of the rich, exotic folk lore of that land. The numbers are chosen to cover an extensive range of themes, both the ordinary routine of life and special occasions, sacred and festive. To spend an evening with this company is to absorb through eye and ear a panorama of Oriental folk expression that fascinates the Western observer, and leaves him with a broader impression of the Hindu racial character.

Other Concerts

Marion Lorraine, soprano, and Elsa Moegle, harpist, Barbizon-Plaza Concert Hall, April 9, evening.

Barbara Lee Chadwick, pianist, The Barbizon, April 14, afternoon.

WJZWEAFWABCWOR

Easter will be observed over NBC networks in special broadcasts. Early on the morning of April 21, the blessing of Pope Pius is to be heard over NBC-WJZ-WEAF networks. Through the day listeners may hear Easter services from the Grand Canyon, Seattle and New York and the first broadcast from the ancient Coliseum of Rome....The Radio City Music Hall broadcast, which Erno Rapee conducts, promises for Easter music featuring Viola Philo, soprano, Robert Weede, baritone, Jan Peerce, tenor, Edwina Eustis, contralto, a chorus and the Radio City Music Hall Symphony Orchestra....The Choir of the Pius X School of Liturgical Music is to sing over the WABC-Columbia network today (April 20) in a special Easter Saturday program.... On Easter night a special General Motors Easter concert is to be broadcast from Detroit over WJZ facilities. Kirsten Flagstad is soloist, and Frederick Stock the conductor. The General Motors mixed chorus of 400 voices is to assist....Samuel Barber, young American composer, is to appear in a series of song recitals over a WJZ network on Wednesdays, commencing April 24.... John Charles Thomas, American baritone, returns to the air on a new radio dramatic serial with music, beginning April 24 (WJZ)....Mario Chamlee's new feature Tony and Gus, in which the tenor takes the rôle of an Italian youth with operatic aspirations, is to be inaugurated as a serial over the NBC blue network on April 29. On most stations the program follows Amos n' Andy five nights a week.

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MUSICAL COURIER
Weekly Review of the World's Music

Published by the
MUSICAL COURIER COMPANY, INC.
Steinway Building, 113 West 57th Street, New York
GEORGE H. HILBERT, President
Telephone to all Departments: Circle 7-4500, 7-4501, 7-4502, 7-4503, 7-4504, 7-4505, 7-4506
Cable address: Musicurier, New York

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VIENNA, AUSTRIA—GEORG KUGEL, 1 Bösendorferstrasse 12, Telephone V 44-0-23.
Amplification of the foregoing list will be found on page three of this issue. For names and addresses of other American Offices, correspondents and representatives apply at the main office. European addresses will be furnished by the London office.

SUBSCRIPTIONS—Domestic, Five Dollars. Canadian, Eight Dollars and Fifty Cents. Foreign, Six Dollars and Twenty-five Cents. Single Copies, Fifteen Cents at Newsstands. Back numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Bream's Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States, and in the leading music houses, hotels and kiosques in Europe.

Copy for Advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday one week previous to the date of publication. The advertising rates of the MUSICAL COURIER are computed on a flat rate basis, no charge being made for setting up advertisements. An extra charge is made for mortising, notching, and layouts which call for special set-ups.

Entered as Second Class Matter, January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

The editors will be glad to receive and look over manuscripts for publication. These will not be returned, however, unless accompanied by stamped and addressed envelope. The MUSICAL COURIER does not hold itself responsible for the loss or non-return of contributions.

NEW YORK APRIL 20, 1935 No. 2857

Spring fever time is about to set in. All vocal and other pedagogues, please note.

—o—

Was there not a composition some time ago by Ravel, called Bolero?

—o—

Arbitration may in time reconcile nations arguing over their rights, but never singing teachers arguing over their methods.

—o—

All-powerful Herr Hitler should command modern German composers to put more melody into their works.

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The Damrosch Jubilee

The fiftieth anniversary of Walter Damrosch's début as a conductor, recently celebrated with a gala performance of acts from Meistersinger and Fidelio at the Metropolitan Opera House under the veteran musician's baton, marks a significant period in American music annals. It would be difficult to estimate the influence of his labors on the musical *mores* of his countrymen. A zealous propagandist for Wagner when that composer's music was new, a most energetic proponent of orchestral concerts for young people, and in recent years a leader in the popularizing of good music over the radio, this genial figure has earned the gratitude of multitudes. May his fruitful activity continue for many years to come.

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A Season of Achievement

The approach of the tag end of the concert season, with the writing of "finis" to the operatic and orchestral series in the various cities, is an appropriate time for retrospection. Although many important programs are still to be given, the general outlines of the 1934-5 music span are now clear. It is doubtful that any material changes or innovations will occur in the period between now and the summer. For better or worse, the present music season may be assayed for its merits and its shortcomings.

First of all, the music given in New York by leading orchestras (both resident and visiting) revealed somewhat less tendency to startle with radical compositions than was the case even a half dozen years ago. The Philharmonic Orchestra has never been noted for its pioneering activities; but this season showed a relaxation of its severely conservative standards, at least to the extent of including much more American music than it has usually given. This was largely owing to the activities of Werner Janssen while Toscanini, Otto Klemperer and Bruno Walter expounded the classics with rare charm. The Philadelphia Orchestra, owing to Stokowski's withdrawal at Christmas time, did not contribute its former quota of challenging novelties. This tendency has, however, been characteristic of many orchestras in the last few years when costs of acquiring new scores in large quantities, together with the uncertainty of their reception at the box-office, has dictated a policy of greater caution. The most aggressive conductor on the Eastern coast remains Koussevitzky, who gave Boston both Stravinsky's Persephone and Berg's Lulu excerpts, and New York the latter. He also sponsored first American hearings of novelties by Malipiero, Lazar, Berezowsky and others. In the same city the Peoples Symphony under Fabien Sevitzky carried on active propaganda for the American composer. In Cleveland, Artur Rodzinski with his championship of Shostakovitch and others may be considered a leading force for promoting new points of view. Eugene Goossens of Cincinnati, Ossip Gabrilowitsch in Detroit and Vladimir Golschmann of St. Louis, have done propaganda work for new tonal trends. Nor must one forget the contributions of Frederick Stock, who in a quiet way ranges over a considerable terrain of works novel and old, to the pleasure of the Chicago Symphony audiences. There is also important activity on the Pacific Coast, with Klemperer in Los Angeles and Seattle under Basil Cameron bringing forward several ambitious first presentations. Karl Krueger (Kansas City Philharmonic) and Willem van Hoogstraten (Portland, Ore., Symphony) also showed enterprise.

This season may go down in history for the full bloom of the movement for productions of opera by symphony orchestras. That conducted by the Philadelphia Orchestra, under Reiner and Smallens, is certainly an achievement of the first order as regards musical quality. There have been rumors that the experiment might not be repeated next season, which would be a pity indeed. In Cleveland, Detroit, and elsewhere a high level of efficiency was attained, with the first city taking particular honors because its production of Lady Macbeth of Mtsensk was "advanced" enough to provide a stir in jaded Manhattan. It was symptomatic that even orchestras which did not commit themselves to the opera production idea, such as that of Boston, did nevertheless give single acts from various works in concert form. Even the New Haven (Conn.) Symphony followed this plan with excerpts from Parker's Mona and other operas.

A closer cooperation between several organizations in the various cities resulted from some of these productions. For instance, in Detroit the Symphony Orchestra and the Civic Opera gave joint performances, and the former borrowed the ballet corps of the Chicago Grand Opera in order to give Ibert's Gold Standard. Similarly, the company of The Art of Musical Russia, Inc., in New York, appeared with both the Philadelphia and Cleveland orchestras. This activity is highly significant, for it marks the development of new enterprise and the discovery of interesting entertainment combinations, the setting up of new machinery, the charting of innovational procedures in American music-giving.

It is one of the paradoxes of the recent lean years that they have sharpened the wits of the *entrepreneurs* of music, while whetting the appetite of the public, long somewhat starved for musical productions on a large scale. A new tendency to pass round the benefits of art and not to concentrate them in a single city has resulted from the somewhat less secure position of many leading organizations. These formerly were assured of a lengthy season, such as the Metropolitan and Chicago Opera enjoyed in other years. They commanded the services of a staff of artists, in many cases exclusively. It is a result of the recent economic conditions that competition has become keener among both artists and organizations, and the artistic personnel has been more "fluid," many singers accepting guest engagements in many parts of the country.

Whatever the consensus about business conditions, it is significant that 1934-35 has been a rather good year for musical tours, generally speaking. This applies particularly to some of the larger organizations, which probably would not have ventured forth three years ago. Such groups as the Chicago Opera Tours Company (the personnel drawn from that city's grand opera forces and ballet corps) have taken their riches to a number of other communities. The Monte Carlo Ballet Russe has enjoyed a phenomenal popularity and has fulfilled a lengthy itinerary. The San Carlo Grand Opera Company has been steadily occupied since the autumn. It is also significant that a number of orchestras, such as those of Boston, Philadelphia, Cleveland, Minneapolis, Chicago, and Washington (National Symphony) have found eager patronage in other cities. New orchestral activities (or vitalizing of older ones) have taken place in such cities as Richmond, Birmingham, Buffalo and Syracuse. In Seattle next winter's symphonic season will be considerably augmented. Even in San Francisco, where a sorry impasse resulted in the disbanding of a long-established ensemble, the orchestral cause is not wholly lost, since the municipality has stepped in to sponsor a brief series of popular concerts by some of the musicians with Alfred Hertz as conductor. Furthermore, the cooperative management of the Los Angeles Philharmonic has laid ambitious plans for another Hollywood Bowl series.

This has been a winter notable for guest appearances of noted composers and conductors. The presence in this country of both Igor Stravinsky and Arnold Schönberg has resulted in numerous appearances of those tonal creators in programs of their music. Recent seasons have also seen the importation of a few visitors from Europe, such as Sir Henry Wood and Adrian Boult with the Boston Symphony Orchestra, and the exchange of baton figures between various cities—Klemperer in Los Angeles, New York and Philadelphia, Ormandy in Minneapolis and the latter city, Gabrilowitsch in Detroit and Minneapolis. The effect of such a notable broadcast series as that of the General Motors Orchestra in New York has been also to heighten the interchange of artistic personalities and thus bring about more variety and interest in our musical schedule.

What emerges from this highly significant era of change and adaptation is a new musical set-up, more elaborate and complicated, but also, it is to be hoped, one which promises greater resources for our future musical life.

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Festivals and War-Clouds

The summer's quota of European music festivals, which is listed chronologically in a box on another page of this issue, presents a large number of worthwhile events, as is the usual case. But one cannot help feeling that the present year offers a rather depressed outlook for festive gatherings in which nationals of several nations ought to participate freely. The rumblings of international dissensions and jealousies, distrusts and suspicions, have reached such a pitch that they occupy the front pages of the world's newspapers, save in the countries where that position is relegated by custom to obituary and other notices.

The festival of the International Society for Contemporary Music perhaps has suffered most from the uneasy relations between various countries. The program for this year's sessions, to be held in the Czech watering-place, Carlsbad, September 2 to 6, reveals several interesting things. In the first place, Germany, which was unofficially not represented last year, apparently has re-entered the fold, for she has two musical figures among those supplying works for the programs. The other countries have the following quotas: Czechoslovakia, three Czech, one Slovak, and three German composers; England and Austria, three; Russia, Poland, Belgium, Hungary and Italy, two; France, Switzerland, Sweden, Holland, Jugoslavia and the United States, one each. Carl Ruggles' orchestral work, Sun-Treader, as announced elsewhere, is the American entry.

A hampering effect on art is exerted by the unsettled conditions on the world artistic market. The Utopia envisioned by moderns of all lands when the International Society was founded, or developed out of the initial organization in Austria, has not come to pass. There was a time, soon after the war, when everything seemed clear as to the direction that music was taking. Today, the paths are more clouded than ever. Pessimists have arisen to assert that the highly-lauded contemporary musical movement was not, after all, the first steps into a new tonal country, but instead the last faltering ones of the dying Romantic line. Who knows how the present developments will appear to the musicologist of the next century? Will these struggles for expression then stand revealed as the spiritual prelude to the political cataclysms of the middle twentieth century?

Meanwhile, the best that may be done is to seek for the saner manifestations of the musical spirit and also to use the magical suggestive power of the tonal art to promote closer relations between mankind, to stress the qualities which races have in common, the great human emotions in which we all partake, rather than to widen those breaches between the nations that will inevitably lead to disaster.

By all means, let the International Festival carry on. It is one of the rare instances where intellectuals of several lands meet in artistic brotherhood, and carry back to their own lands something of a new viewpoint of amity and mutual understanding.

VARIATIONS

By Leonard Liebling

It should interest American musicians and unprofessional music-lovers to know that radio programs throughout our land are now under the supervision of Hon. Anning S. Prall, chairman of the Federal Communications Commission. Cultured and keen, he is an ideal man for the post.

At the recent New York luncheon of the Women's National Radio Committee, Mr. Prall made the best speech on music ever delivered in New York by any official of the U. S. Government.

He has the power to close air stations which do not consistently conform to high standards in broadcasting. That is the most important and progressive step undertaken so far for the artistic improvement of radio.

Mr. Prall talks like the type of man able to resist the pressure both of the broadcasting executives and the politicians. Indeed, he must be such a man, or President Roosevelt would not have appointed him to so empirical a post. If you have any complaint to make, any criticism to offer, regarding your local radio stations, write to Mr. Prall, care of the Federal Communications Commission, Washington, D. C. This is our chance, colleagues in tone, to rid the air of vulgar and vitiating material, and to make it safe for the best music.

* * *

Incidentally, the other speeches delivered at the luncheon, were somewhat unfair to Columbia and National. The orators denounced them for permitting some inferior entertainment to go over their networks, but spoke not one word of praise for the remarkable general improvement effected through the presentation of the leading orchestras, chamber music ensembles, and solo artists. At least one of the fault finders might have made favorable comparison between the radio programs of five years ago and those of today.

William S. Paley, president of Columbia, protested politely against the avalanche of criticism, and his remarks required courage, for the W.N.R.C. operates in association with clubs numbering a membership of over 10,000,000 women in America.

The Highest Award for the best commercially sponsored musical program on the air was presented by the committee, to General Motors Corporation for its Sunday evening concerts. The New York Philharmonic Orchestra should have had a similar Award for the best sustaining program.

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Let me quote some of the things said by Hon. Anning S. Prall:

The importance of radio as an informative influence in the home is increasing daily and only by maintaining the highest standards in the character of programs presented can broadcasters make this influence felt in the right direction. The Federal Communications Commission is determined to clear the air of offensive programs and to encourage to that end broadcasters, who, regardless of the success or failure of the future of broadcasting, count only its present financial possibilities.

At our command we have the best the world has produced in science, literature, music, drama, and other wholesome entertainment. We must not fail to take advantage of this great opportunity. We must not turn radio broadcasting into a grotesque side-show by producing obnoxious programs. . . .

Under the Communications Act, governing radio broadcasting, we may not exercise any direct control over radio programs, we cannot censor what is said on the air. That is right and proper, for you can readily see the political consequences if any governmental agency were invested with such bureaucratic powers while any one political party is in power, but we can maintain a general surveillance over radio stations and networks under our broad authority in the public interest, convenience and necessity. We can also take into account the public interest as a whole, or in part, of the general program structures of radio stations, and if they are consistent violators, we can refuse to renew their licenses.

The Federal Communications Commission looks to station owners, and not to the sponsors of advertising, to present and broadcast programs in the public interest and therefore can only hold station owners responsible. . . .

Broadcasters, with an eye single to the future possibilities of radio and who are now maintaining a high standard in program presentation, have assured me of their unqualified support in our efforts to improve conditions within the industry and all other forward-looking policies we have in mind. In my judgment the broadcaster, who keeps his advertisers in good company, will prove the maxim of the survival of the fittest. . . .

* * *

"If you did not read the New York Herald-Tribune of April 5," reports B. S. T. "you missed one of the most important musical articles of the season. It was captioned 'Radio Makes Mouse Sing Like a Canary.' It appears that Mrs. Steve Keiser, of Mansfield O. has a pet mouse that when it hears the radio 'emits shrill trilling notes.' The question in my mind is whether the rodent is not a poor imitator, for much of the vocalism I hear over the radio sounds more like that of mice than of canaries. What do you think?"

* * *

Radio critic Louis Reid, of the New York American, remarks (April 15) that "Russian bassos somehow make the Volga seem the deepest river in the world."

* * *

At the Golden Jubilee celebration of Walter Damrosch last week one of the performances conducted by him was the third act of Die Meistersinger, sung in English by an American cast. Mr. Damrosch edited the text and did an excellent job in making it conform both to the vocal requirements and the sense of our language.

For the first time at the Metropolitan Opera, those who do not understand German, were able to establish entire intimacy with the Meistersinger story, its poetry and pathos, and the broad humor of many of its lines.

The other thrilling delight of the evening was the amazing exhibition by our American singers.

Lawrence Tibbett, as Hans Sachs, gave a masterful presentation in acting and vocalism. Helen Jepson revealed astonishing fullness and richness of tone, as well as breadth of style. Kurt Brownell (Juilliard graduate), a Walther who had learned his contribution in a few days, showed intelligent confidence and promising command of operatic song. George Meader's interpretation of David has long been an ornament of the New York lyrical stage. Edwina Eustis, John Barclay, and Frederic Baer added appreciably to the glory of the whole achievement.

Too, in the Fidelio excerpt (all of Act II) there was Alden Edkins, as Rocco, with sonorous musical singing, and German diction admirably authentic and clear.

The evening was a distinct triumph for opera in English, and should give the powers at the Metropolitan practical food for deep reflection. The handwriting is on the wall, writ in tremendously large letters.

Some of that lettering was put up also by the Curtis Institute with its production a couple of weeks ago, of the Barber of Seville, sung in English of eloquence and accessibility.

This season has seen many of us long-standing opponents of opera in English, completely converted to that cause.

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Dante Fiorillo, recent winner of one of the Guggenheim Foundation traveling fellowships, is a twenty-seven-year-old composer living in New York. He received an award of $2,000 and will shortly visit Germany and Italy. Mr. Fiorillo, when interviewed after the announcement of his good luck, is quoted as saying that "before the summer is over, I hope confidently to complete ten symphonies. . . . I can do a symphony in nine or ten days."

Knowing the questionable reliability of newspaper reporters when they write about music, it is to be hoped that Mr. Fiorillo did not make the remark credited to him. If he did, and will really compose ten symphonies in about three months, one wonders what sort of works they may turn out to be.

Bach, Haydn, Mozart and Schubert achieved amazing records in hasty and prolific creation, but even they might have been appalled if set to do the stunt so bravely planned by Mr. Fiorillo.

Brahms' first symphony was finished in his forty-fourth year, after he had worked at it for about fifteen years. He lived to be sixty-four but wrote only three more symphonies after he published his first.

Mr. Fiorillo's virtuosity raises the natural question as to how many symphonies he has already composed, and why he does not await their production before increasing the number so materially.

On the other hand, if Mr. Fiorillo has not yet created a symphony, curiosity must arise as to what detained him, in view of his self-admitted fertility.

Why restrain genius and wait for summer and the Guggenheim check? There are nearly two months of spring left and maybe Mr. Fiorillo could do six or seven symphonies before he crosses the Atlantic.

At any rate, the ten he has planned will be awaited with rare interest. Should he succeed in fathering really vital works, the world may switch its interest to him as the most productive modern creator—twice as potent as Mr. Dionne, the famous Canadian parent of quintuplets.

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Carl Engel has a vivid article in the Musical Quarterly (April issue) on Ernest Newman's new book, The Man Liszt. The advance sheets were read by this flying recorder while his aeroplane steered up 10,000 feet to escape a wind storm over the Alleghenies, and with each fresh climb his admiration rose for both Engel and Liszt.

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New York, April 10, 1935.

Dear Variations:

I need your help. In Richard Aldrich's review (New York Times) on Newman's, "The Man Liszt," that critic says: "Like *Mimi*, Mr. Newman doesn't want to kill Siegfried—he only wants to chop off his head."

I always thought it was Tosca who did not want to kill Siegfried. . . . or was it Butterfly?

Do you happen to remember?

EMIL HILB.

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Yehudi Menuhin has learned the secondary art necessary for a star violinist—to give out interesting newspaper interviews. In the San Francisco Examiner of March 17, he tells Alexander Fried two columns about Georges Enesco's Sonata in the Roumanian Style, and every word of the talk is keenly observant and wise. "Gipsy and at the same time philosophic," is what Menuhin called the work. "Enesco's country is expressed in his music. Not a note is merely incidental. Everything is structural, with a result not of complexity, but of clear logic. You don't think of the sonata as modernistic. It is timeless. It represents humanity. It comes out of the heart of a people on their land. Such music couldn't come out of America. Not yet. Our country is too young. Besides, America is the West. Roumania by history and by feeling is tied to the Orient."

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Mayor La Guardia has the fervent thanks of this department for instructing the Commissioner of Licenses to keep street organs off the thoroughfares of New York. Many a time the present writer has had to pause in his work, lay down his shears, and invent new curses to do justice to the old tunes being barrel-organed in the street. How many lofty thoughts were diverted by Verdi's Anvil Chorus; how many deathless lines were lost because of Balfe's I Dreamed I Dwelt in Marble Halls! The street organ has gone; Variations and the muse hold free communion again, with the snip, snip of the shears in unchecked and inspired activity.

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A leading Paris newspaper made this announcement the other day regarding a radio concert there: "Les Amours du poète," comédie (musique de Schumann)."

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According to the New York Daily News, a person who writes tunes, is a "tunician."

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An elevated order of achievement at the Nebraska Music Teachers' Association Convention (in Lincoln, Neb.) came from the Great Cathedral Choir, and the University of Nebraska String Quartet. John Rosborugh is the conductor of the former; and the latter consists of Emanuel Wishnow and Dorothy Holcomb, violins; Lee Hemingway, viola; and Bettie Zabriskie, cello. The instrumentalists impressed particularly in a string quartet by Howard Hanson, played with virtuosity, musicianship, and fine intonation—the last-named quality no mean credit in a work with ultra-modern freedom of harmonies.

Mr. Rosborugh's young singers (mostly students at the University) vocally fresh and vitally enthusiastic, have been trained by him into the best ways of tone and musical expressiveness. At a short concert with which your reporter was honored, the Cathedralists did a half dozen numbers and gave him warm joy especially with their stylistic and inspiriting delivery of Bach. It was a performance of first-class worth, and the visiting listener spoke in all sincerity when he compared the singers and their leader favorably with the best in the choral field and advised them strongly to head for a touring career. No enterprising community would go wrong in engaging the Choir for concert purposes.

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In Chicago, René Devries told this editor many things about the improvement of musical business in his domain. He is an incorrigible optimist, and now justifiably so. It was a reciprocal pleasure to be able to tell him that the bookkeeping at the Musical Courier main offices shows an increase of over fifty per cent. (volume and collections) in business done by this paper in New York during 1934-35. Whereupon Devries immediately broke the world's record with the highest leap ever made by a resilient optimist.

One good thing about a business that achieves its seventy-first birthday is that it doesn't look its age. Now when I get to be three score years and ten (perish the thought), even clever make-up won't disguise the fact of my senility.

Not so with that royal publishing firm J. Fischer & Bro., which celebrated its hoary age on April 4. Seventy-one years though it be since its birth in 1864 when Joseph Fischer (father of the genial George and Carl, the dignified president and treasurer of the organization) started his plant in Dayton, O., the house that he built of tonal bricks has risen to national importance. I wonder if this pioneer of American music ever put down a case of sherry during the inaugural year. Boy, how I like sherry.

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Up and down the corridors of the Met. I traipsed during the intermission of Walter Damrosch's Golden Jubilee Concert last week. I spied so many "celebrities" I got dizzy. But before my eyes failed me entirely, I sighted the honest (?) features of many people you know who would appreciate being mentioned in print. These include the Albert Stoessels, Cora Neuer, Jack Salter, Fred Huber, the Fraser Ganges, the Felix Salmonds, Lep Godowsky, Paul Kerby, George Engles, Johnnie Majeski, Helen Redington, Ellen Dalossy, all the music critics of whatever station of importance, the Harold Milligans and more and more and more. It was a great show and Walter enjoyed himself hugely.

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April 15, 1935.

Dear Mr. Johnson:

Forgive me, but I'm *hors de combat*. You would be, too, if you had had my week-end.

It all started on Saturday afternoon when Constance Hope threw a party to display the new organ which Laurens Hammond has invented and is now on exhibition at the Industrial Arts Exhibition at the Rockefeller Center. A description of it here is out of place, and anyway I know that whatever I might say about it would certainly be wrong. You'll just have to publish that somewhere else in the paper. I'm too exhausted to become lucid on any such subject.

Well, Mr. Johnson, it was a riot, that party. Pietro Yon played pieces on the instrument after Fritz Reiner had introduced him to everybody, who already knew him. Rosa Ponselle and Giovanni Martinelli sang their bits and got photographed in company with Deems Taylor, Colette d'Arville and Paul Whiteman. I bumped shoulders with Carlotta Reiner, Germaine Schnitzer, Nell Fountain, Mrs. Bernstein, Frank Perkins, Emanuel List, John Majeski, Pierre Key, Dorle Jarmel, Alma Clayburgh and Marion Bauer, grabbed two cocktails and escaped into a taxi from the clouds of cigarette smoke. I heard Sig Spaeth tell Martinelli and Ponselle they were so good they ought to make the Metropolitan.

Rushing home I fell into my bath—sorely needed—my gala evening attire and sped on to the Jubilee Dinner Siegfried Kahn gave Sigmund Spaeth on his fiftieth birthday at the Harmonie Club. Thank God the twenty-five boys were served champagne right through the evening, for without it I could never have become spirited enough to thoroughly enjoy the priceless (?) witticisms of Leonard Liebling, that prolific toastmaster, as well as the scintillant musical and oral contributions of that beloved man William J. Henderson. Rube Goldberg even made a speech, and I thought it rather funny. Henry Souvaine surprised us all by still being able to play the piano, in spite of his radiatic affiliations. As usual, Wallace Cox had to sing for his supper several times. Walter Golde played the piano, humming blithely in order to cover up any wrong notes he struck. Clarence Adler also performed with amazing skill, becoming particularly scintillant when Dr. Bierhoff insisted upon an accompaniment to his musical recitation. Dr. Kornfeld alluded to the Persians, which so upset Leonard he began to recite hog Latin. Curious how culture affects some people.

Finally at the end of the lurid celebration, in which Sig Spaeth was stripped of every vestige of decency, that lad himself perpetrated an original musical number in his inimitable (that's a joke, children) tenor (?) voice.

Among the other guests at the festive board I caught Ward French, Horace Johnson, Morris Cooper and Dr. Reynolds just as they were slipping under the table. Sig Kahn certainly is the most magnificent host in this or the coming world. Baby!

Wearily I meandered home and crept to bed at two a.m.

On Sunday morning I staggered awake to find my wife shaking me vigorously. "Get up, you loafer," she cried. "Get up at once. We have to be at the Waldorf-Astoria at ten to have breakfast with Marion and Ed."

"Never," I yelled, and threw the covers out of the window by mistake. I had meant to do that to myself. Certainly not to the warm blankets that had comforted me the long night through. It was the wrong move, as you will soon see. I wouldn't be down-and-out now if I had not made that error.

However, to the Waldorf I did go, willy and nilly. A breakfast I did eat, and a lot of conversation I did hear. Finally, at noon or thereabouts we returned home. Just as I started to snooze over Lawrence Gilman's tonal effusions in the Herald-Tribune, long-lost friends rang the door-bell. They entered jubilantly and out-stayed their energies and mine also.

At five-thirty I grabbed my wife and my umbrella and repaired to Lily Pons' party. There I chattered and shook, grinning diabolically at Ganna Walska, Mabel and Henry Souvaine, Paul Garrett, Freddie Jagel, Rafaelo Diaz, Estelle Liebling, Cobina Wright, Billy Sullivan, Mr. Lubetkin, Gladys Swarthout, Marek Windheim, the Freddie Schangs, Rosa Ponselle, Giuseppe Russo, Nino Martini, F. C. Coppicus, Miss Fairbank, Grena Bennett, Vivian Cosby, Mary McDowell, Dr. January, the Marcel Huberts, Josephine Vila, Mrs. Earle Lewis and crowds and crowds and crowds. Margherita Tirindelli, looking festive in a charming spring gown, fluttered everywhere and I didn't hear her hoot once. The diminutive Lily, stunning in a gold dress, had her hand kissed so many times it must be bruised today. Even the lads with beaver beards stooped to leave their imprints on Lily's dainty fingers.

From there I went to the General Motors second American Music Festival Concert and slept peacefully, with only occasional snorts, for one hour. Even the prospect of seeing Deems Taylor on the podium in tails and hearing the dulcet tones of our dear Leonard announcing couldn't keep me awake. I remember opening my eyes once and seeing an angel in a white robe on the stage. My wife told me afterwards I was dreaming. "That was no angel," she said. "That was Dana Suesse." I do remember seeing Mabel Souvaine and Paul Garrett, but again I may have had a flashback to Lily's party.

Again on my reluctant feet, we journeyed to Erno Rapee's house for the rest of the night. Somewhat revived by a cold towel picked up somewhere *en route*, I found an assemblage in that palatial establishment that numbered Mr. and Mrs. W. G. van Schmuss, the Ernst Tochs, the Leon Leonidoffs, Lawrence Schwab, Fred Sperling, Cora Neuer, that Garrett guy again (that fellow's becoming a fixation), also the Souvaines, Estelle Liebling encore, Colette d'Arville and Deems Taylor the same, Sidney Matz, Dana Suesse, Vera Brodsky, Helen Redington, Horace Johnson, George Gershwin, Jerry and Arthur Bergh, Mr. Klaw, Sandor and Mrs. Harmati, Pitts Sanborn, Leonard Liebling, Rosalinde !Genet, and lots more people. By the time supper was served I had gone to sleep behind a davenport. Marishka found me there and squirted perfume on me to pull me together. With Erno's aid and abetted by my indulgent wife, they put me in a taxi and got me home.

Well, Mr. Johnson, that's my story though it's a sticky one. When I stop being *hors de combat* I'll be seeing you. Thank God, my yearly hibernation is soon due.

SIMON SNOOPER.

Popular Song-writer: "But, Mr. Wiseman, it's a good song. When Bach wrote that theme he got famous."

I See That

Igor Stravinsky was among the passengers sailing from New York on the SS. Ile de France, April 13.

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Antonio Scotti departed for Europe on April 13 by the SS. Conte di Savoia.

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Giulio Cesare Sonzogno, Italian composer, arrived in New York on April 11 by the SS. Conte di Savoia. Toscanini is to conduct the New York Philharmonic-Symphony Orchestra in music by Mr. Sonzogno.

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Rose Raymond gave a piano recital at Christodora House, New York, on April 12.

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Sir Granville Bantock, English composer, arrived in the United States on April 4, by the SS. Washington.

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The members of the Paris Instrumental Quintet sailed for Europe on April 13 by the SS. Ile de France, following the close of their concert season here. They return for the third consecutive year in January, 1936.

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Béla Wilda, pianist, gave a recital in the Poet's Guild of Christodora House, New York, March 24, and on April 4 was heard in the artists series of the Evangeline Club, New York.

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Anne Roselle, operatic soprano, sailed for Europe on the SS. Champlain on March 16. She has been engaged to sing at the Vienna State Opera this season.

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Paul Althouse has been booked to sing with the Boston Handel and Haydn Society on April 24, a reëngagement.

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Hans Clemens, Metropolitan Opera tenor, and Mrs. Clemens left on the SS. Paris, March 30, bound for Holland, *via* Havre.

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The Belmont High School of Los Angeles, on April 26 will present a performance of Elinor Remick Warren's musical setting of The Harp Weaver by Edna St. Vincent Millay.

Charlotte Rozé, returning to New York from Hollywood, Cal., where she visited her teacher, Francis Stuart, and gave vocal lessons, was injured in an automobile accident, and is at Flower Hospital, New York.

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Grete Stueckgold is to be featured at the Order of the Alamo pageant in San Antonio, Tex., on April 25.

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The Esardy Trio is now under the management of David L. Delmar.

OBITUARY

Edwin Stanley Seder

CHICAGO.—Edwin Stanley Seder, organist and music teacher, died on April 11 in La Grange, Ill., at the age of forty-five. A graduate of the University of New Mexico, he served for a time as director of the College of Fine Arts there. He also was teacher of the organ at Northwestern University and on the faculty of the Sherwood Music School and Wheaton College. He formerly was president of the Chicago chapter of the National Association of Organists. His widow, Else Harthan Arendt Seder, concert soloist, survives him. N.

Mrs. William H. Hogue

HOUSTON, Tex.—Mrs. William H. Hogue, director of the choir at Trinity Episcopal Church, recording secretary of the Houston Symphony Orchestra, a member of the Tuesday Music Club, and chairman of religious music in the fourth district of the Texas State Federation of Music Clubs, died here on March 27. Before coming to Houston in 1908 she was a concert soprano, singing in New York City, Chicago and Minneapolis. Mrs. Hogue also sang in the Westminster Presbyterian Church, the Wesley Methodist Church both of Minneapolis, and Central and Dayton Presbyterian Churches of St. Paul. Surviving are her husband, William H. Hogue, two sisters, Mrs. Laura E. Herschley and Mrs. Frances White, and a brother, Harry W. Pace of Minneapolis. K. B. M.

Cameron Emslie

Cameron Emslie, former organist, staff member of Musical America and publisher of The Scottish American, died in New York on April 11. Mr. Emslie was born in Edinburgh, Scotland. As a boy he went to Canada and studied music in Toronto. Fifteen years ago he came to the United States and was organist in churches in New Jersey. He was with Musical America from 1929 to 1931.

Rev. Owen A. McGrath

CHARLOTTETOWN, P. E. I.—The Rev. Owen A. McGrath, a Paulist Father who for five years had had charge of the choir of the Paulist Church in New York, died here on March 30. Father McGrath had come to Prince Edward Island to preach Lenten sermons. He was fifty-four years old, a native of South Boston, Mass. He served during the World War as a chaplain in France and on the Rhine. R. P.

Clementine Duncan Bainbridge

ELMIRA, N. Y.—Clementine Duncan Bainbridge, formerly a member of the Metropolitan and Chicago Opera companies and a prominent dramatic actor, died here on April 12. He was eighty-three years old. Mr. Bainbridge leaves a widow and two nephews, one of whom is Bainbridge Colby, former Secretary of State. R.

Jane Ferny

PARIS.—Jane Ferny, a favorite figure in Parisian light opera, died here recently after a prolonged illness. She attained to considerable popularity in the soprano rôles of a lengthy repertoire of light and comic opera. R. P.

Ernest Van Loo

BRUSSELS.—Ernest Van Loo, dean of opera tenors, died here at the age of eighty-two. He made a particular reputation as an interpreter of Reyer and Massenet. R. P.

Robert Nutt

RIDGEWOOD, N. J.—Robert Nutt, president of the Orpheus Club, died on April 11. He was forty-six years old and had twice served as president of the organization.

Rose Marie de Vasto

Rose Marie de Vasto, harpist, eighteen years of age, was killed in an automobile accident on April 12. Miss de Vasto was a student of Marie Miller at the Institute of Musical Art, New York. She had fulfilled a number of concert engagements.

Musicales

Friskin Plays Bach at Mannes School

James Friskin was heard in an all-Bach program on April 13 in the concert hall of the David Mannes Music School, New York. The program was a benefit sponsored by Olga Samaroff for the continuation of the musical training offered children at the Madison Square Boys Club and the Goddard Neighborhood Centre.

The pianist offered the French Suite in G, four preludes and fugues from The Well-Tempered Clavier, capriccio in B flat (On the Departure of a Beloved Brother), three chorale preludes, two arranged by Busoni, the other by Tausig, and the chromatic fantasia and fugue. Mr. Friskin projected the dignity and nobility of the Bach inspiration. His technical facility and command of nuance are fit medium for the mighty tonal expression of the composer. The lighter passages were played with appropriate brightness, especially the dance sequence that opened the program. The large audience acclaimed Mr. Friskin. L. S.

* * *

Helen Jeffrey and Raymond Bauman Heard

The large gathering in the Straus Auditorium of the Educational Alliance, New York, on the evening of April 14 heard a joint recital by Helen Jeffrey, violinist, and Raymond Bauman, pianist. The first number was the Brahms sonata in G, op. 78, which brought both artists in a finished performance. Mr. Bauman then displayed his polished pianism and ample temperament in pieces by Chopin, Mozart and Liszt. Miss Jeffrey was featured in the Mendelssohn concerto in E minor, op. 64. She played smoothly and with swelling tone and warm feeling. There was much applause throughout the program. S. T.

* * *

Soiree Intime at Dornay-Culp Studios

The seventh "soiree intime" at the Dornay-Culp Studios, New York, on April 12 presented Lucille Manners, mezzo-soprano. This young singer, attractive in appearance and endowed with a voice of fresh, lovely quality, sang a group by Schubert and Brahms, songs in French by Bachelet, Auber and Fourdrain, and an English list by Beach, Cohen, Carpenter, de Lange and Hageman. Miss Manners is an artist of interpretative discernment. She painted the different moods of her numbers with skill, taste and appropriate color. Each song was a tonal vignette, clearly executed and with style and tradition observed. Betsy Culp at the piano supplied a masterly background for the vocalist. The studio was crowded, as is usual at these evening entertainments at the Dornay-Culp headquarters. Much applause brought encores. S. L.

* * *

Frank Kneisel and Alton Jones at MacDowell Club

Frank Kneisel gave an interesting violin recital at the MacDowell Club of New York on March 24. In his solo groups he was accompanied by Luther Gloss.

In his major work, the Brahms sonata in A for violin and piano, Mr. Kneisel had the assistance of Alton Jones. This was the first joint appearance of these American artists and they were warmly received by the large audience. L. T.

* * *

Amphion Singers in Concert

Harry Gilbert conducted the third concert, third season, of the Amphion choral organization at Waldorf-Astoria Hotel, New York, on April 10, the program beginning with hearty singing by the thirty men of choruses by Klemm, Clokey and Speaks; Sylvia by the last-named was particularly well sung. The women's chorus sang works by Buchanan, Saint-Saëns and an Irish folk-song, and the rapid enunciation and rhythm of the song brought a repetition. Later on the men offered a series of spirituals, Harvey Enders singing The Parson. All participants received well-earned applause. The women's voices, of particularly lovely quality, were heard again in excerpts by William Reddick (conducted by the composer), Adams and MacGimsey, with a solo by Emma Reddick. The combined voices were heard in The Light of Dawning, an arrangement of the *andante* from Tschaikowsky's fifth symphony; the altos and the tenors contributed expressive singing, attaining a fine climax. The mixed chorus also sang works by Dett and Lang with gusto.

Francis Moore and Harry Gilbert repeated their success as two-piano duettists in the same numbers as at the previous concert, including also Debussy, Mendelssohn, Albeniz and Lecuona compositions. Their excellent coöperation resulted in highly enjoyable music, with encores.

Henry J. Clancy, tenor, contributed songs by Campbell-Tipton, Merikanto and Donizetti. He has high tones of especial sweetness. Rafael Mertis played all accompaniments in superior fashion. F. W. R.

* * *

Verdi Club Morning Musicale

Sustained interest in the programs provided for the Verdi Club by Florence Foster Jenkins, president, was shown in the attendance on April 10 at Hotel Plaza, New York. Mrs. Jenkins gave a brief résumé of the season, saying in part: "We have had the most artistic and successful season in the life of the club; the annual presentation of grand opera was financially successful also, and the new departments, that of drama, reading plays under St. Clair Bayfield, and of literature, under Jessie Wilder, as well as the Celebrity Breakfasts, have all been well attended." Mrs. Wilder read a poem complimentary to the president, and was roundly applauded. Gari Shelton, pianist, played in highly artistic fashion works by Scarlatti and Chopin, adding an encore. The balance of the program was devoted to songs by Elmo Russ, sung in various languages by Louise Caselotti, contralto, and Alfred Chigi, baritone. Both singers rejoice in strong, clear voices, and received applause. Kathryn Bates Stephens called attention to the club's annual breakfast at the Biltmore Westchester Country Club on April 30, and guests of honor were introduced. F. W. R.

* * *

National Opera Club Features Geraldine Kress

Geraldine Kress, violinist, was soloist at the April 11 meeting of the National Opera Club, Waldorf-Astoria Hotel, New York, performing works by Fibich, Falla, Rimsky-Korsakoff and others. Her poise, youthful personality and brilliant virtuosity made instant appeal, and following each appearance she received continuous applause, leading to encores.

Others on the program were Berenice Alairé, coloratura soprano; Robertina Robertson, contralto; Mary Ledgerwood, Edwin O. Swain, the Prado Ensemble and Herbert Witherspoon. F. W. R.

* * *

Madalena Paltenghi Costume Recital

Costumed in Spanish, French and English period gowns, Madalena Paltenghi interested a large audience at the Woman's Graduate Club, Columbia University, on April 9. Beginning with songs by Granados, Falla and others, she exemplified a bewitching, languorous Spanish maiden, and added an encore to this group. Tumultuous applause followed her French series, and Massenet's Regret de Manon she gave in dramatic style. Her sincerity of interpretation was outstanding. Dr. Arne's Lass with the Delicate Air was prettily sung, and songs by the Americans Terry, Farley and Gilberte brought her resounding applause. Her personality pervaded each song, and warm admiration was expressed for the singer and her interpretations. Ralph Douglas at the piano was a tower of strength. F. W. R.

* * *

Studio Concert Society Applauds Frederic Dixon

The Studio Concert Society presented Frederic Dixon in a request program on April 7 at Aeolian Hall, New York. His numbers were by Brahms, Smetana, Debussy, Albeniz and Chopin. Mr. Dixon played with his accustomed artistry and was applauded by a large audience. J. V.

* * *

Earle Spicer Sings at Women's Republican Club

A recital of English and American ballads was given by Earle Spicer, baritone, at the Women's Republican Club, New York, on April 9. The program was unusual, entertaining and of educational value. Many of the songs were humorous, all the spontaneous outpouring of the folk spirit. The English list ranged from the artistic efforts of King Henry VIII and Anne Boleyn to country airs like Up from Zomerzet. In the American category were Southern mountain ballads, spirituals, cowboy songs, Franky and Johnny and, for a current song, The Man on the Flying Trapeze. Mr. Spicer made interesting and witty comments before some of the numbers. Everyone joined lustily in the Man on the Flying Trapeze, encouraged doubtless by the pleasing personality of the singer which adapted itself well to this intimate concert. There was much enthusiasm. M. A.

* * *

Carl M. Roeder Presents Artist-Pupils

Artist-pupils of Carl M. Roeder were heard at Aeolian Hall, New York, on April 4 before the overflowing audience that usually attends these events. It is understandable why so many music-lovers congregate to hear these pianists, for Mr. Roeder's artist-students fully deserve the qualification of the first part of the hyphenated term. They are possessed of technical surety and interpretative finish, as well as a distinguishing maturity of style.

Joan Newstead was the first to appear, playing a group by Beethoven, Brahms, Schumann and Debussy. She is a player of skill and considerable poetic feeling. Katherine Braun was heard in pieces by Bach-Busoni, Ravel, Pinto (Scenas Infantas) and the Strauss-Schulz-Evler arabesques on the Blue Danube. She scored for the flowing ease of her execution and expressive refinement. Doris Frerichs offered gigue (Loeilly-Godowsky), two Chopin items, Ravel's Oiseaux Tristes and Albeniz' Triana. This player has already won musical laurels among the younger piano generation on several occasions, and she fully lived up to her growing reputation. She has a mellifluous touch, technical prowess and ample temperament. The final group brought two-piano music by Otto Schlaaff and Robert Riotte, fresh from their brilliant Town Hall, New York, recital. The pair displayed their joint gifts in prelude and gigue (Zipoli), waltz from Facade (William Walton), The Poisoned Fountain (Arnold Bax) and Saint-Saens' Danse Macabre. They have been making concert appearances in eastern cities this season, and have numerous successes to their credit. They represent a smooth, well amalgamated tonal combination and a happy blending of expressive finesse. They were applauded with vigor by their listeners.

M. L. S.

THE MUSICAL COURIER'S LIST OF EUROPEAN MUSIC FESTIVALS, 1935

Provisional List, Subject to Addition and Correction

APRIL

April 1—May 31	Catania, Sicily	Bellini Centenary
April 1—29	Las Palmas, Spain	Typical Festival
April 11—May 19	Basel	Opera-Concert Festival
April 22	Milan	Bellini Centenary
April 24—June 4	Florence	Florentine May
April 25	Mantrida, Spain	Typical Dance Festival
April 27—30	Jorat, Switzerland	William Tell Festival
April 28	Vienna	Vienna Music Day
April 28	Jerez de la Frontera	Typical Andalusian Song-Dance Festival
April 30	Cuenca, Spain	"Mayos" Song and Dance Festival
April (dates to be announced)	Barcelona	Choral-Symphonic Festival

MAY

May 4—June 15	Berlin	Schütz, Bach and Handel Festivals
May 2—9	Amsterdam	Mengelberg and Dutch Composers' Festival
May 11—22	Vienna	"Music Lovers of Austria" Festival
May 24—27	Eisenach	Bach Festival
May 31	Olot, Spain	Festival of Catalonian Dances
May (dates to be announced)	Barcelona	Orchestra Festival
May (dates to be announced)	Palma de Mallorca	Annual Musical Festival

JUNE

June 1—10	Leningrad	Foreign Tourist Festival
June 1—15	Prague	German Opera Festival
June 2—30	Vienna	Vienna Festival Weeks
June 6—7	Potsdam	Bach Festival
June 8—23	Budapest	Spring Festive Weeks
June 14—16	Stockholm	Swedish Choral Festival
June 15—22	Würzburg	Mozart Festival
June 16—24	Leipsic	Bach Festival
June 18—29	Zürich	Bach Festival
June 20	Olot, Spain	Typical "Sardena" Festival
June 20	Pontevedra, Spain; Granada; Burgos; Laguna	Corpus Christi-Popular Dance and Song Festivals
June 22	La Granja, Spain	"Segovianos" Festival
June 22—26	Tarragona	"Fallas Romanas" Festival
June 24—29	Segovia	Folk-song and Dance Festival
June 27—28	Prague	Bruckner Festival
June 29—July 9	Basel	Federal Choral Festival
June (dates to be announced)	Freiburg i. B.	Bruckner Festival

JULY

July 1—15	Catania, Sicily	Bellini Festival
July 1—15	Santander	Symphony Orchestra Festival
July 7, 14, 21 and 28	Interlaken, Switzerland	William Tell Festival Plays
July 7	Lesaca, Spain	Dance Festival
July 24	Segovia	Regional Dance and Costume Festivals
July 25	Valencia	Typical Dance Festival
July 25	Valcarlos, Spain	Spectacular Festival of Dances of Southern Navarra
July 25	Elizondo, Spain	Basque Song and Dance Festival
July 25—27	Linz	Bruckner Festival
July 27—September 1	Salzburg	Salzburg Festival
July 27—29	Lucerne	Federal Music Festival

AUGUST

August 2	Pollensa, Spain	Typical Song-Dance Festival
August 8	Huesca, Spain	Jota Festival
August 14—19	Betanzos, Spain	Typical Song-Dance Festival
August 15	Jativa, Spain	Typical Dance Festival, Concerts, and Musical Competitions
August 15	La Alberca, Spain	Regional Costumes and Customs Festival
August 16—18	La Bisbal, Spain	"Sardanas" Festival
August (dates to be announced)	Bilbao	International Orchestra Competition
August (dates to be announced)	La Coruna, Spain	Gallician Song and Dance Festival
August (dates to be announced)	Sepulveda	Regional Song Dance, and Concert Festival
August 4, 11, 18 and 25	Interlaken, Switzerland	William Tell Festival Plays

SEPTEMBER

September 1—30	Canary Islands	Folk Festivals
September 2—6	Carlsbad	Festival of International Society for Contemporary Music
September (dates to be announced)	Gothenburg, Sweden	Choral Festival
September 8	Salamanca	Regional Dance and Costume Festival
September 8	Ochagabia, Spain	Festival of Most Ancient Spanish Dances
September 11	Barcelona	Catalonian Folk Festival
September 17	Belorado, Spain	Peasant Dance Festival
September (dates to be announced)	Cadiz	Festival of Dances and Concerts
September (dates to be announced)	San Sebastian	Week of Basque Dances
September (dates to be announced)	El Escorial	Folk Festival
September 23	Catania, Sicily	National Choral Convention
September 1 and 8	Interlaken, Switzerland	William Tell Festival Plays

Detroit Orchestra Concludes Series With Concerts of Brilliant Variety

Iturbi, Spalding, Ponselle, Johnson among Applauded Soloists—Gabrilowitsch Both Plays and Conducts

DETROIT, MICH.—José Iturbi, pianist, was the soloist of the twenty-second Ford Sunday Evening Hour, broadcast by the Detroit Symphony Orchestra from Orchestra Hall with Victor Kolar conducting. The orchestra and chorus were in fine form.

Albert Spalding, violinist, together with Ossip Gabrilowitsch gave the audience a thrill at the regular concerts of the Detroit Symphony Orchestra in Orchestra Hall. American to his finger tips, Spalding recaptured his Detroit audiences who had not heard him in recent years, with the exquisite playing of the Mendelssohn E minor concerto, and Mr. Gabrilowitsch enriched the program with his brilliant reading of Schumann's fourth symphony in D minor. It was a fruitful evening rounded out with Malipiero's Pause del Silenzio and Daniel Gregory Mason's Suite after the Form of English Folk Songs, interesting modern works. Mr. Mason, who was in the audience, was applauded and took a bow.

"POP" SEASON CONCLUDED

The final one of the Detroit Symphony Orchestra's short season of ten Tuesday night "pop" concerts ended on a high note, for it was almost as gala as the Thursday regulars, with a large enthusiastic audience and a banner program. The Symphony Choir of 100 mixed voices, with Muriel Kyle, Detroit soprano, whose voice was in fine form, added greatly to the splendor of the evening. Frank Wrigley was at the organ. We heard them join the orchestra in the Polovetzkian Dances from Borodin's Prince Igor, Londonderry Air, two spirituals and Tschaikowsky's Light Celestial. The popular orchestral features were Rachmaninoff's C sharp minor prelude, Tschaikowsky's Andante Cantabile, Strauss' Voices of Spring Waltz, and Bizet's Carmen Suite No. 2. The concert opened with the sprightly Reznicek overture, Donna Diana.

DETROIT COMPOSER'S WORKS FEATURED

The Music Study Club of Detroit presented Detroit Composers and Poets Program in the YWCA Lounge to an exceptionally large audience. This custom, inaugurated last season, proved even more popular the second time and interesting and worthwhile talent was brought to the fore. Jean Ellman read a group of her poems; Joachim Chassman, violinist, and Grace Berman at the piano played Anna Segal's Gavotte and Scherzino. Gizi Szanto, talented pianist, also turned composer and played her Little Suite in A minor and Portrait of a Dancer. Miss Szanto's songs for soprano were The Shadowy Bird and Supposing, delivered by Lillian Hicks and a baritone solo, I Am the Wind, offered by Cyril Wezemael. Mischa Kottler, a fine concert pianist who is giving a series of piano recitals this season over Station WWJ, also turned composer and his Meditation for violin and piano was heard to advantage as played by Mr. Chassman and himself. Edith Ella Davis' poems Echoes of the Temple and Children's Verses were read by Minna Agins. Gilbert Beaume's Meditation, Habanera, Invocation and Serenata were played by Lucienne Montford, piano, Arthur Maebe, violin, and Gilbert Beaume, cello.

EDWARD JOHNSON WITH ORCHESTRA

Edward Johnson, of the Metropolitan Opera, was the soloist for the twenty-third Ford Sunday Evening Hour, broadcast from Orchestra Hall, and with Victor Kolar conducting the Detroit Symphony Orchestra. Mr. Johnson was at his best in Rudolph's Narrative from La Boheme by Puccini. He sang a number of favorites, Mary of Argyle, and, with the orchestra and chorus, Sweet Song of Long Ago. Mr. Johnson's voice is an excellent one and his personality is magnetic. The choir sang Elgar's Pomp and Circumstance and Moore's Canadian Boat Song. Margaret Mannebach was the accompanist.

GABRILOWITSCH IS SOLOIST

Gabrilowitsch appeared as soloist in Chopin's E minor concerto in the first part of the concert and, following traditional custom, directed the balance of the closing program of the Detroit Symphony Orchestra season in Orchestra Hall. There were handclapping and audible cheers for the conductor and men of the orchestra, but not until the lights were dimmed did the audience reluctantly depart. Mr. Kolar conducted for the concerto.

Ida Divinoff-Rothberg, one-time violin member of the Detroit Symphony Orchestra, gave an interesting program before a fair-sized audience of representative music-lovers in the YWCA lounge. Her program, a well balanced one, included Handel, Mendelssohn, Tschaikowsky, Kreisler and Wieniawski compositions played with keen musicianship and fine feeling. Her accompanist, Henry Herrmann filled the bill adequately and also played a group of solos.

ROSA PONSELLE FÊTED

Rosa Ponselle, soloist with the Detroit Symphony Orchestra for the twenty-fourth Ford Sunday Evening concert broadcast from Orchestra Hall on March 17, still reigns as queen of song among so many glamorous song birds heard this season. Artistic to the nth degree, her voice possesses a matchless velvety tone. Her aria from Bizet was exceptionally well done, and with the orchestra we heard her in Tschaikowsky's Adieu, Forêts from Jeanne d'Arc and, with the choir, in Il Trovatore Miserere and Moore's Believe Me If All Those Endearing Young Charms. The orchestra and chorus were up to par.

A select group of advanced students of the Max Levy vocal school presented a musicale at former Governor Bruckner's residence before a group of representatives from various prominent societies. Sally Sweetwine, lyric soprano, gave an outstanding performance in a number of difficult arias, and Florence Kallman showed marked improvement in her work. Jonathan Short, tenor, sang a group of songs in his usual able manner and Louis Greenblatt and Harry Mikuilak rounded out an interesting program. Zelda Sky was the accompanist. The audience was an appreciative one. R. C. B.

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From Our Readers

Hambourg Answers Hartmann

New York, N. Y., April 11, 1935.

To the Musical Courier:

In reply to Arthur Hartmann's criticism in the Musical Courier of April 6, of my edition of the Sonatas and Partitas for Solo Violin by J. S. Bach, I would like to point out several of his erroneous statements and also two misquotations.

1. Mr. Hartmann says there is "no variation in the presentation of open or arpeggiated measures." The 32-measures-long passage in the Chaconne, notated by Bach in chords, with a superscription of "Arpeggio," is edited by me with five distinct varieties of bowings. The much shorter chord-passage in the G minor fugue (6½ measures) which bears no superscription of "Arpeggio" in the two original texts, I have left as notated by Bach.

2. As to the famous bow-making Tourte family and the rôle they played in the development of our actual modern violin bow: The father—Tourte *le Père* (and not *l'Ainé*, as your critic designated him) worked in Paris between 1740 and 1775. The two sons, Xavier (*l'Ainé*) and François (*le Jeune*) also worked in Paris; Xavier between 1740-1780 and François between 1765-1835.

Tourte *le Père* had the original idea which eventually (towards 1775-1780) resulted in the creation of the modern violin bow. It was at the request and with the coöperation of G. B. Viotti (1753-1824) that François Tourte (*le Jeune*) evolved and perfected the violin bow actually in use (1775-1780).

J. S. Bach composed his solo violin works at Cöthen between 1717-1723.

3. Mr. Hartmann questions my two contentions that because "the violin bow generally used during the period in which Bach composed his works for solo violin did not permit of the satisfactory execution of light bowings," in this edition there are no directions for spiccato, or for staccato, either solid or flying. In any case, the use of such bowings would be of doubtful æsthetic value.

Dr. Albert Schweitzer, one of the world's foremost Bach experts, who entirely condemns the use and the abuse of light bowings in Bach's violin compositions, has recently reconstituted the "Bach polyphonic bow." Ralph Schröder, violinist of Stuttgart, gave a recital in Paris (in June, 1933) using that reconstructed bow, and played Bach's G minor Sonata and D minor Partita for solo violin. I both heard the concert and examined the bow. Schröder did not play (was not able to play with that bow) one single note of either spiccato or staccato, either solid or flying.

4. The two misquotations are the following: Mr. Hartmann quotes me as writing "unyielding" bow, etc. I have not used that adjective in my preface. Furthermore, the correct title of these works as edited by me is "Sonatas and Partitas for solo violin" and not for "violin solo," as Mr. Hartmann quotes.

Finally, Mr. Hartmann says that "anyone placing a new edition of these age-worn compositions on the market might also have supplied the artistic interpretation of them through complete markings of the widest varieties of bowings and bowing-subtleties, dynamics and musical nuances."

This is where musical taste comes in. Last Autumn I showed and demonstrated my edition to string-players, among others Samuel Dushkin, Georges Enesco, Rudolph Kolisch, Nathan Milstein, Joseph Szigeti, Jacques Thibaud, Lionel Tertis, Diran Alexanian, Pablo Casals, Maurice Eisenberg; to Bach experts and musicologists, such as Albert Schweitzer, Charles Kennedy Scott, C. Stanford Terry, Donald Francis Tovey, W. Gillies Whittaker, Charles van den Boren; composers such as Alfredo Casella, Mario Castelnuovo-Tedesco, Francesco Malipiero, Ottorino Respighi, Karol Szymanowski. All of them were unanimous in their enthusiasm for my work, both verbally and in writing.

Since I came to New York a fortnight ago, Adolfo Betti, Carl Engel, Carl Friedberg, James Levey, Francis Macmillen, Louis Persinger, Sigmund Spaeth, Gustav Saenger and Albert Spalding have examined the edition and heard me play Bach for solo violin. They have emphatically confirmed the verdict of their European *confrères*, both verbally and in writing.

Yours sincerely,
JAN HAMBOURG.

Metropolitan Officials Honor Gatti

Officials of the Metropolitan Opera and Real Estate Company and of the Metropolitan Opera Association have presented Giulio Gatti-Casazza, retiring general manager of the Metropolitan, with a large sterling silver tray and an engrossed set of resolutions on parchment. The tray is inscribed: "Presented to Giulio Gatti-Casazza with gratitude and esteem by Metropolitan Opera and Real Estate Company, Robert S. Brewster, president; Metropolitan Opera Association, Inc., Paul D. Cravath, president." The resolutions mentioned the skill, wisdom and loyalty displayed by Mr. Gatti-Casazza during his twenty-seven years of administration.

Virginia Le Rae Again Singing in Opera in New York

Virginia Le Rae, young coloratura soprano, has returned to New York to appear with the Chicago Opera Company during its spring season at the Hippodrome. Her

VIRGINIA LE RAE

initial appearance there was in Rigoletto on April 6, when she sang the entire Caro Nome scene in the key of F. April 13, she sang the title rôle of Lucia di Lammermoor, the part in which she made her New York début.

During her recent absence from New York Miss Le Rae fulfilled a coast to coast tour in concert and opera. Among her engagements was one as soloist with the Portland (Ore.) Symphony Orchestra, a portion of this concert being broadcast over the Columbia network. Her other concert and operatic bookings took her to Detroit, Chicago, Denver, Salt Lake City, Portland, Seattle, Vancouver and Victoria. She already has many reëngagements from this tour.

Giannini, Bauer and Gabrilowitsch Applauded Visitors in Buffalo

Bruce Simonds Heard with Budapest String Quartet—Shuk Leads Attractive Program by Philharmonic Orchestra

BUFFALO, N. Y.—In bringing Dusolina Giannini for a concert after an absence of eight seasons, Zorah B. Berry deserved the gratitude of the large audience assembled in Elmwood Music Hall. Now a mature artist, with success to her credit in European opera houses, she delighted in her finished interpretation of operatic arias, songs in German, Italian and English, with Molly Bernstein at the piano. The evening was one of unqualified success.

Harold Bauer and Ossip Gabrilowitsch in a joint recital for two pianos, brought Mrs. Berry's series of Philharmonic concerts to a brilliant close. Storms of applause throughout the evening in appreciation of the superb interpretation of the exceptionally beautiful program, and the two encores demanded at its close, testified to the high esteem in which these artists are held. Mrs. Berry announces for next season's series John Charles Thomas, the Don Cossacks, Fritz Kreisler, Lotte Lehmann, Serge Rachmaninoff, Tito Schipa, Jascha Heifetz, Helen Jepson and Dalies Frantz.

The Budapest String Quartet, with Bruce Simonds, pianist, as an added attraction, brought to a close the enjoyable series of the Buffalo Symphony Society. The two quintets, Schumann and Franck, met with well merited favor for their fine presentation. Dr. Lesser Kauffman entertained after the close of the program.

BACH-HANDEL CELEBRATIONS

The Bach-Handel week of commemoration was opened with a program in St. John's Episcopal Church, under the direction of Robert Noehren, organist and choir master. Emily Linner, contralto, Charles Massinger, tenor, and Donald Bundock, bass, were the soloists, with Squire Haskin at the organ. The concert in the evening at Elmwood Music Hall was attended by a capacity audience. As participants were the Buffalo Philharmonic Orchestra, under the direction of Lajos Shuk, a mixed chorus of 200, a boy's chorus, and soloists, Edna Luse, soprano, Charles Massinger, tenor, Herbert Jones, bass, Leonard Adams, organist, Cameron Baird and Arnold Cornelissen, cembalo. De Witt C. Garretson conducted the chorus. Enthusiastic applause was bestowed.

KURT PAUR IS ORCHESTRAL SOLOIST

Among the outstanding concerts given by the Buffalo Philharmonic Orchestra (Lajos Shuk, director) were those in which Kurt Paur and Edith Di Bartalo, pianists, Emile Hallock, soprano, and Isabelle Workman, violinist, appeared as soloists. Mr. Paur's exemplary, musicianly performance of Weber's Konzertstück brought him a well merited ovation. Miss Hallock's admirable presentation of Wagner and Massenet operatic excerpts and Mrs. Di Bartalo's beautifully played MacDowell D minor concerto won the enthusiastic approval of the large audiences in Emwood Music Hall.

The last of the Chromatic Club programs was given in the Twentieth Century Club, the students' recital proving an interesting example of the high standard of excellence as portrayed by pupils of the following teachers: Kathleen Dunning, Jane McLeod, Fred Caster, Julian Caster, Amy Pomeroy, Edith Di Bartalo, Harriet Spire, Laura Kelsey, Robert Hufstader, Henry Dunman, Mrs. Davidson and Clara Schlenker.

NEW VOCAL QUARTET BOWS

A newly organized vocal quartet, comprising Mary Konikoff, soprano, Mildred Johnson, contralto, Millard Johnson, tenor, and Donald Bundock, bass, with Helen Eastman, violinist, and Eva Rautenberg, accompanist, were the artists for an enjoyable afternoon performance. The youthful guest artists, Esther and Ephraim Rabiroff, sister and brother violinist and pianist, were the sensation of the afternoon, these seventeen- and fourteen-year-old performers having already gone far in their chosen field.

Helen Garret Mennig, pianist, was the enjoyable guest artist on the piano program by students of Buffalo and vicinity (instituted by the Juilliard School of Music). Mrs. Mennig gave an informal talk on foreign study, and played the Bach-Tausig toccata and fugue, also a group by Chopin, in brilliant and musicianly manner.

A recent program of the Sunday Evening Ensemble Series took place in the home of Mr. and Mrs. Frank B. Baird, enlisting as performers Margaret Barrell, contralto, Leslie Barnette and Eva Rautenberg, pianists, Ralph Calia, clarinet, Olive Gould and Harriet Lewis, violinists, Howard Nostrand, cello, William Schimpf, viola, and Louis Cheskin, flute. Mozart, Handel, Prokofieff and Poulenc were the composers listed; also a number by Parks Jelley, local composer, which he conducted.

Robert Hufstader, Alice Mary Anderson and Louis Cheskin gave one in the series of musical half-hours at St. Paul's Cathedral—an all-Bach program for organ, voice and flute—winning high commendation for the excellence of the presentation. The series is under the direction of De Witt C. Garretson, organist and choir master of St. Paul's.

L. H. M.

Operas and Ballet to Be Given at Radio City Music Hall

Plans for the production of three operas and an operatic ballet on the stage of Radio City Music Hall, New York, have been announced. Richard Strauss' Salome, Gounod's Faust, the comic opera, The Bartered Bride by Smetana, and the production of Respighi's Pines of Rome as an operatic ballet are among the productions in preparation for presentation, according to W. G. Van Schmus, managing director.

These operas will be performed on the stage in conjunction with the showing of motion pictures on the Music Hall screen, and will probably be given four times a day in the theatre which seats 6,200 persons at a single performance.

Radio City Music Hall also has engaged three art directors, Sergei Soudeikine, Albert Johnson and Boris Aronson, all prominent scenic designers associated with outstanding productions.

Virgil Fox at Princeton University Chapel

PRINCETON, N. J.—Virgil Fox played a well chosen organ program before an enthusiastic audience at Princeton University on March 9. In Daquin's Noël the artist displayed his dexterous command of the organ, and his superb mental and physical coördination.

The program maintained an even tenor of excellence; Bach's chorale, Sleepers Wake, was given effective treatment, with four-foot tone predominating in the right hand, although the sixteen-foot pedal might have been given clearer rhythmic definition. Brahms' prelude on A Rose Breaks into Bloom was heightened by delicate coloring. The fantasia and fugue in G minor (Bach) had elements of contrast.

Lovely colorings predominated in Franck's Grande Pièce Symphonique, revealing unsuspected beauty, but the architecture of the piece suffered from a breaking of the melodic line for the sake of a change of stops. Schumann's canon in B minor was executed with remarkable facility. The A minor choral (Franck) showed breadth of style, although the pauses of silence near the beginning were a little too prolonged. Middleschulte's Pedal Study was adequately performed, McAmis' Song in the Night (MS.) abounded in warm and rich coloring, and Mulet's Tu es Petra left nothing to be desired.

Mr. Fox' enthusiasm, sincerity and charm are evident in all that he plays. As he matures, his place among the great virtuosi will be assured.

R. S.

Pelletier to Conduct in Detroit and Montreal

Wilfred Pelletier, French-Canadian conductor of the Metropolitan Opera, will direct an orchestral concert in Montreal on April 21 and another in the same city at the French Festival, April 26. He is to conduct also three opera performances with the Detroit Symphony Orchestra in Detroit. These will be Deems Taylor's Peter Ibbetson on May 7; Puccini's La Rondine, May 10; Faust, May 14.

Menuhin Sails for World Tour

Yehudi Menuhin, his father, mother and two sisters, Hephzibah and Yaltah, and his Belgian accompanist Marcel Gazelle, sailed on the first round of their world concert tour on the SS. Malola, March 29, from San Francisco. The first stop was in Honolulu, where Yehudi gave his first concert on the day of landing. April 9, they sailed on the SS. Mariposa direct to Sydney, Australia, where six sold-out houses are awaiting Yehudi. He is scheduled to give ten concerts each in Sydney and Melbourne. After three months in Australia and six weeks in New Zealand, the party sails on the SS. Nestor from Fremantle, Western Australia, for Durban, South Africa. In the six weeks' stay in South Africa, Yehudi is to play fifteen concerts in Johannesburg, Capetown and other cities, and on November 1 the party will sail for England on the SS. Warwick Castle, arriving in Southampton on November 17.

In Europe a series of appearances is already committed in London, Paris, Amsterdam, The Hague, Madrid, Lisbon, Rome, Milan and Florence, at two or three of which Hephzibah Menuhin, pianist, joins her brother in special sonata concerts. The following three months will be devoted to friends and teachers in Paris, notably Enesco, with whom Yehudi is to resume his collaboration in violin literature, and Ciampi, for special work on the piano. The family then plan to return to their new home, Villa Tcherkess in California, during February, 1936. They will remain there for eight months. The season 1936-37 is to be devoted to the most extensive tour of the United States and Canada that Menuhin has ever fulfilled. It begins on the Pacific Coast in November.

White Plains First Baptist Church Choir Presents Stabat Mater

WHITE PLAINS, N. Y.—A capacity congregation heard Rossini's Stabat Mater excellently presented by the First Baptist Church Choir on March 24. The choir responded well to the capable directing of Elizabeth B. Cross, organist and choir director. Particularly commendable were the dynamics, crescendos, and diminuendos, and effective climaxes were attained. There were also good tonal balance and tone quality, but, above all, one felt the unity of purpose and the glow of spirit with which the whole was imbued. High points were reached in the Inflammatus and in the difficult Amen.

The soloists were Helen Wagner Sniffin, soprano, Saida Knox, contralto, George Rasley, tenor, and Julius Huehn, baritone. All were in excellent voice and each gave admirable account of the solo parts and of the duets and quartets. Especially enjoyable was the duet for soprano and contralto, Power Eternal, in which the voices blended well and there was fine ensemble work.

E. H.

Philadelphia League of Story-Tellers Meets

The Philadelphia League of Story-Tellers gave their annual program on March 16 at the Bellevue-Stratford, Philadelphia. Ethel Weimar, pianist, and Ann Barnett Smith, contralto, were heard, and Josephine Smith Diffenderfer of Jamaica, N. Y., was guest story teller.

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Paris Hears Hahn's Merchant of Venice

(*Continued from page* 5)

full of personages, adventures and surprises as The Merchant of Venice, M. Zamacöis acquitted himself of the task in a way that respects both the ancient author and his comedy. The verses are faithful to the original text but in view of modern operatic exigencies, it was necessary to boil down its many tableaux to three acts and five scenes, which, with the suppression of Lancelot Gobbo (of no use to the composer) and the addition of certain episodes (Jessica's elopement and Shylock's return) is the only liberty M. Hahn's collaborator took. The impression is that Zamacöis worked for the musician, holding himself (to borrow a business-college expression) at his "entire disposal." The original Merchant is there in all its essential points and character, and the verses of the scenario, furthermore, sounded clear-cut, rich in imagery and properly poetic.

BRAVO, REYNALDO!

A feature of The Merchant of Venice is that it has no ballet, an event which for the Paris Opéra is amazing and incredulous. Two *entrées bouffes* (the Prince of Morocco, and the Prince of Arragon, in the casket scene) suggestive of the hilarious style of operetta, are the only terpsichoric feats provided.

Other features of Reynaldo Hahn's workmanship are the clear texture of the score, its musical suavity, grace and aristocracy. M. Hahn, as the world has long since known, has ever consistently apostled the cause of the Voice, that being the element which, he says, "transmits the most human emotion to the audience. At the risk of being considered 'retrograde' by certain persons," he added, "the music of The Merchant of Venice is a voluntary return to the conception of opera which many great musicians, notably Mozart, have illustrated. It is high time to return to a logical form of opera, composed of a succession of pieces and ensembles expressing the lyrical content of the stage action by giving the preponderance to melody, since melody is the mode of expression most natural to the human voice; these pieces and ensembles bound together by *recitativo secco*, the function of which is to explain briefly the material evolution of the situations depicted on the stage."

This explains how (though he fights shy of French *opéra-comique* as such) M. Hahn came to treat The Merchant of Venice as a gay, light opera. Calling upon the resources of his artistry in matters of stylistic drapery, the composer has spun out in pleasing contrast, airs, trios, quartets, and choruses of dainty feeling; some that touch a tender note, some that aim at emotion, others as bright as Adriatic sunshine. His orchestra, in point of its regard for voice and verb, is a model of deference. Everything seems singable, nary a syllable is covered by harmonic folderols or swamped in any of those amazing innovations of which the epoch has made a fetish. Among the numbers which are retainable, either by virtue of their tune, their comedy, or their pathos, are Portia, Portia, a theoretically touching romance which Bassanio sings about his lady love; the side-splitting *entrées* of the Prince of Morocco and the Prince of Arragon; a love duet 'twixt Portia and Bassanio, elaborate with opportunity for the exhibition of the universal urge; Shylock's I Hate Him aria, which has all the ingredients to make even the most hardened opera-goer shudder; an enchanting chorus (first act) teeming with youth's enthusiasms, sung off-stage as the Venetian night is falling; the sprightly orchestral introduction to the opera; and the charming second act prelude.

STAGING AND INTERPRETATION

The stage settings, the work of Yves Alix, plunge the beholder in an atmosphere of sixteenth century Italy, the vast platform of the Paris Opéra admirably lending itself to pictures of space and endless perspective. Every scene was applauded, and if ever a setting was poetic and impressive, it is the interior of the Belmonte Palace—Portia's habitat—with its noble and exquisite proportions, melancholic landscape vistas seen through arcaded galleries and balconies, and cascades of green hangings, falling from an invisible ceiling to a lustrous marble floor.

The cast included about forty names, leading parts being taken by Fanny Heldy (Portia), Renée Mahé (Nérissa), Odette Renaudin (Jessica), Martial Singher (Bassanio), Paul Cabanel (Antonio), Le Clezio (Gratiano), Chastenet (Lorenzo), Narçon (Doge), Rambaud (Prince of Aragona), Etcheverry (Prince of Morocco) and André Pernet (Shylock). Philippe Gaubert conducted.

WHAT'S IN A NAME?

If The Merchant of Venice had to pass under the quills of a quartet of writers before its final librettist was found, Malvina, the second Reynaldo Hahn opera to be produced in two days, had to be held over the baptismal fount four times before it was decided that the title in which it now rejoices was its proper appellation. The success of Malvina may be attributed to a number of causes. The librettists, Maurice Donnay and Henri Duvernois, provided a story (1830 epoch) which has to do with ever popular *bourgeois* foibles, while M. Hahn has musically outfitted it with a score that is tasty, jovial and discreet.

The Gaité-Lyrique mounting of Malvina is another factor to reckon with, for it is indeed excellent. Principal parts were distributed to Renée Camina (Malvina), Marguerite Thibaut (Adéle), Roger Bourdin (Romantic Composer), Allard (Arthur), Marcel Carpentier (M. Clochard) and Charlotte Clasis (Mme. Clochard). M. Gressier conducted.

HEAVY RUN ON NEW NOTES

As if to get in all they can before the final gasp of the season (the local bands hang up their harps at the Paschal epoch), Parisian orchestras and audiences have, as the Gauls have a way of putting it, "lent their ears" to a rather impressive amount of modern music. One way or another, the creation of a new composition always has in it something to make an exhilarating experience for the listener, provided, of course, that the listener be one on whose mentality the curtain did not descend with Lucia or Pop Goes the Weasel. In a shorter time almost than it takes to report the occurrences, we had the premières of Priere, by Pierre Bretagne; four trios for female voices, by Henri Busser (Colonne Orchestra); Conte d'Asie for soprano and orchestra, by Hector Fraggi; Ce monde de rosée by Claude Delvincourt; Quatre Odelettes by Louis Beydts (Lamoureux Orchestra); A ceux qui viennent, for reciter, voice and orchestra, by Jane Defay (Pasdeloup Orchestra); Trois poêmes en musique for voice and orchestra, by Hector Fraggi; Barcelona for alto and orchestra, by Marius Casadesus (Poulet Orchestra); Deux pieces for string quartet, by P. M. Godde; four songs by Declard d'Harcourt; sonata for cello and piano, by L. Dumas; A la belle saison for voice and piano, by A. Piriou; string trio No. 2 by Wilhelm Pipjer; string trio in E minor by Emile Bourdon; and four vocal quartets by Paul Ladmirault (Société Nationale).

KAUL VIOLIN IMPRESSES

Henri Wagemans is another name to be added to the list of virtuosos who publicly espouse the cause of modern art, by playing a Kaul violin at their concerts. Wagemans' interpretation of Poeme, by Chausson, with the Pasdeloup Orchestra under Albert Wolff, was admired for the depth of individuality and technical finish it displayed, and was more than good in quality and volume of tone. As a matter of fact, the tone was so unusually warm and full that a number of listeners rushed back stage and asked to be shown what they anticipated must be a rare "old find." Imagine their amazement—and it is to be hoped, their pleasure—at being told that the fiddle in question was still in its tenderest youth and that here is Maitre Kaul, its maker.

ROESGEN-CHAMPION ACCLAIMED

This charming artist won a tremendous success as soloist with the historical Conservatoire Orchestra under Philippe Gaubert. She played the harpsichord score in Brandenburg Concerto No. 5, by J. S. Bach (Moyse was the flutist, Roland Charmy the violinist), and on her own, partita No. 1 in B flat, also by the great Cantor.

Mme. Roesgen-Champion's harpsichord art is so free of all suggestion of the archaic, so pertinent to modern feeling, it is immediately ingratiating. The spirit of her work is irresistible—witness the vivacity of her scale passages in the first part, the nobility of the second movement, and the evocation of bucolic revelry in the third. The partita also disclosed an artistry remarkable for its perfect blend of vitality, discipline and refinement.

NADIA REISENBERG
introduced a recent piano work by Dmitri Shostakovitch, composer of Lady Macbeth of Mtsensk, at the League of Composers concert on April 15 in the French Institute, New York.

At the Paris Opéra, in a matinee apparition, Argentina paid tribute to the dances of Iberia and a vast audience paid tribute to her. Her work was the cause of a scene of unparalleled enthusiasm (it was not mere acclaim, but a conflagration), and Argentina must be recognized for what she is—the world's most fascinating enchantress. Luis Galve, at the keyboard, played accompaniments and solos with Spanish taste and spirit.

SYLENKA APPLAUDED

The Eve Lavalliere Gala, at the Opéra-Comique, assembled a brilliant audience desirous of assisting in the charities carried on in the name of the late actress. Outstanding on the program was Sylenka, in a group of Spanish dances. She filled the stage with dynamic movement and was also applauded for her bright costumes and expert castanet playing.

PASQUIER TRIO TRIUMPHS ANEW

Although audiences hereabouts had already known the work of the Pasquier Trio for some seasons, that group continues to be the chamber-music revelation of the season. Their officiations at the Entre Soi concert, with Magda Tagliafero at the piano, won them a veritable triumph. Good chamber music is always certain of a warm reception here but in this case it was extraordinary. They first shone in Sonate á quatre (piano and strings) by Loeillet—music whose only object is to be delicious, as a flower's is to be beautiful—which was projected with

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great competence and unconcern. They then gave a daringly brilliant performance of Trio Divertissement, by the succulent Mozart; followed by the airiest, most open-hearted and nimbly elusive delivery of Schubert's Trout Quintet (Magda Tagliafero, pianist, Delmas-Boussagol, double bass) one could possibly wish to hear, or perhaps ever would.

A Special Delight

The last public séance of La Société Française de Musicologie was devoted to a verbal and musical examination of an eighteenth century opera-ballet: Les Festes de Thalie, by Jean-Joseph Mouret (1682-1738). The Prologue and five *entrées* (each consisting of three or four numbers, such as Rigaudons, Loures, Menuets, Pastorales, Masques, Chaconnes, Passepieds, Contredanses, recitatives, arias, and so on) were presented. A paper on Mouret, his art and epoch, by Renée Viollier, was another feature of the evening. Mouret charmed more than one generation, and he still has it in him to charm this one. Too bad that theatre directors do not make the discovery.

To Finish Off. . . .

Others who offered samples of their wares to the surfeited Parisians during the past week were Ernest Levy, Edwin Fischer, Soulima-Stravinsky, Mme. M. Soudarskaya, Marguerite Bernard, Alexandre Uninsky and Marie Panthés (pianists); Olivier Messiaen, Andre Marchal and Henriette Roget (organists); Yvonne Astruc and Philippe Aghazarian (violinists); Jean Schricke and André Levy (cellists); Jane Evrard and her feminine orchestra, Krettly Quartet, and the Blondel Quartet, not to overlook two sessions, From Hot Jazz to the Créole, sponsored by the Université des Annales, both the subject and demonstration showing that people in these parts are still worried about jazz and taking it seriously or are still being taken seriously by it. The Créole was no less a luminary in French affections than our own vivacious, colored Josephine Baker.

Nebraska Teachers Hold Convention

(*Continued from page 5*)

various points pertaining to this modern trend in piano instruction. She called attention to the fact that the piano is being taught in classes not only in the schools of numerous American cities, but that the idea has spread to many foreign countries, including Japan, South Africa and Australia. Mrs. Haake believes the class to be the logical medium for piano teaching, on account of the social elements involved and the stimulus and competitive spirit incidental to group activity, though she also recognizes the need for expert teaching and believes with Mr. Giddings that "The best device to use in a piano class is a good teacher."

John C. Wilcox, also of the American Conservatory in Chicago, was the vocal expert of the convention, conducting in turn a vocal forum, vocal round-tables, and vocal clinics, for adults and adolescents. Mr. Wilcox went deeply into consideration of the technic of singing, giving the latest scientific findings regarding the vocal mechanism, and recent knowledge acquired through the use of the X-ray and moving photography. He explained the success of teachers who have obtained good results despite the fact that their methods were at variance with science, by the theory that such teachers have ears so fine as to enable them to reproduce noble tones regardless of their conception as to the manner of forming them. Mr. Wilcox conducted his "clinics" with the aid of singers who presented themselves for the purpose, carrying on his experiments cleverly and accompanying them with explanatory remarks. He let fall from his lips many an epigram and witty remark in the course of the several sessions.

Children's Musical Training

Another speaker whose talks were pleasantly spiced with witty sayings was Glenn Woods, director of public school music in Oakland, Cal. His wit was, of course, purely incidental and used to ornament and give point to the vast amount of solid substance he had to offer. His subjects were Music in Its Service to Children, and The Organization and Training of Instrumental Groups, wherein he advocated the use of harmonica bands, accordeon groups, eight-hand piano ensembles, radio broadcasts and other means to interest children in musical activities. Even jazz has its uses, according to Mr. Woods, who says the boy who has music to occupy his leisure time is the safest youngster in the land today.

Charles H. Miller, director of public school music in Rochester, N. Y., spoke in favor of the so-called Rochester plan of teaching sight-singing, which throws into the discard the use of syllables. Indeed, the do-re-mi system is characterized by Mr. Miller as "illogical and disastrous," and amounts to giving the children stones when they ask for bread. The Rochester system involves the use of note singing for about two years, to the end of filling the mind with the beauty and meaning of the music: after that a gradual introduction of intervals, notes, note values and other essentials of notation. Needless to say, Mr. Miller's remarks awakened general interest.

Mme. Maia Bang, of New York, made a spirited and earnest plea for the modernization of violin teaching, to conform with present psychological and pedagogical principles. She also favors class instruction and presented her ideas on that and other subjects clearly and forcefully.

Concerts a Feature

This reviewer did not hear the Milstein recital given on April 3, but will report the program played by the same artist in Omaha on the previous evening in the next regular letter.

Hans Barth, in his recital of piano music for the early grades, gave a succession of pieces for the benefit of teachers in search of new material for their students. His polished technic and highly musical style served as a beautiful medium for these attractive numbers, some of which, written in the modern and ultra-modern styles, presented formidable difficulties. Later, in the course of his round-table, Mr. Barth played a composition and a transcription by himself in brilliant style, and improvised a piece in fourths very cleverly.

The University String Quartet, mentioned above, chose for performance a quartet by Howard Hanson, a nocturne by Borodin, a movement from the Debussy quartet and an arrangement of Ibert's Le petit ane blanc by the first violinist, Mr. Wishnow. These four highly contrasted numbers were well played technically, done with rhythmic charm and abundant emotional drive. Unfortunately, your reviewer was unable to hear more than a small portion of the concert by the Augustana Choir: enough, however, to demonstrate convincingly the excellence of that body. The tone quality was of much beauty and the volume ranged from a full and powerful sonority to a vanishing pianissimo. The texts were treated with due respect and the interpretations well conceived. Henry Veld is the conductor of this interesting and capable body.

Maria Malibran Première

(*Continued from page 5*)

In moments of rising tension and excitement, such as the climax of Act II, the composer has not yet learned to use restraint; as a whole it can not be said that the finale to this important act produced the effect it was intended to, because of noisy and inexpressive orchestration and too abrupt a conclusion. Much of the best music was that in which simple means were used, as in Maria's singing of Home, Sweet Home in the first act, when a few eloquent touches were imparted to the orchestra as interludes. Elsewhere a somewhat monotonous use of *basso ostinato* accompanied much of the dialogue. It would have made for greater theatrical effectiveness if a less complicated harmonic scheme had been adopted. The use of antique forms, such as a bourrée, chorale and fugue, minuets, airs, a romanza and an adagio, gavottes, gigues, and theme and variations, is well enough as a theoretical basis of departure. Dramatic life is not contributed by such means, but only by the life-blood with which they are infused. Passages in Act III (the best part of the opera) suggest that the composer can write effective melody when he forgets formal restrictions.

In general, it can not be said that Mr. Bennett has always set his vocal lines as expressively as he might have: they are tortured into something not easy to sing, or eloquent, except in an unnaturally loud and spasmodic way. The chief examples of a sort of *arioso* form, as in Maria's Act II air, Philip's apostrophe in Act I, or the duet for these two, Maria Mia, near the close of the latter act, are vigorous enough examples of melodic writing, but are never wholly free from the air of self-consciousness. Perhaps the chief drawback to the scheme of interspersing spoken dialogue and lyric portions is that the latter never sounds natural, as it involves an adjustment that is fatal to the sense of reality.

On the whole, this opera can be praised for its genuine degree of accomplishment, its bringing to life of a colorful locale, its presentation of amusingly contrasted characters, with an ingredient of social satire, if one must profess more admiration for the lively elements than those of romance. Undoubtedly, Mr. Bennett and Mr. Simon will produce other works showing firmer mastery of the form, after this promising beginning.

Performance a Creditable One

The Juilliard Opera forces gave a highly colorful and fancifully designed production of the work. Mr. Stoessel conducted a difficult and somewhat problematic score with much success and had several ovations of his own. Mr. Valenti's staging excelled in the vivacious comedy scenes. As in the past presentations, much credit goes to Mr. Kiesler for his delightful settings. Though the first act one tended to crowd the stage too much, the early nineteenth century interiors of the subsequent acts were charming in their brightness and distinction.

The cast, headed by Helen Marshall as a spirited Maria, who sang Una Voce Poco Fa creditably in the *soirée* scene, deserves many words of commendation for its grappling with thorny problems of vocalization and stage deportment. Allen Stewart's Philip also had many moments of lyrical appeal. Risé Stevens as the hard-boiled Cornelia Bayard contributed an excellent portrait, as did Harold Boggess as Von Post and George Britton as Etienne. The most effective acting was that of Judith Doniger as Mrs. Prescott, while Emily Stephenson as her daughter Claire also portrayed her part well.

The alternate casts for the leading rôles were as follows: Dolly Morton, Annamary Dickey; Virginia Perry, Margaret Preuss; Jacob Von Post, Harold Boggess and Gean Greenwell; Fitz-Greene Halleck, Renaldo Rovers; Cornelia Bayard, Risé Stevens and Beatrice Gilman; Philip Cartwright, Allen Stewart and Arthur de Voss; D. G. Etienne, George Britton and Floyd Worthington; Maria Felicita Garcia, Helen Marshall and Josephine Antoine; Peter Corlear, Richard Browning; Renfield, Eugene Ramey; Mrs. Prescott, Judith Doniger; Claire Prescott, Emily Stephenson; Annette, Signe Gulbrandsen; A Street Singer, Albert Gifford; Children, Gloria Frey and Norman Duffey. About thirty men and girls also participated in the colorful ensemble scenes, and there was a small stage band to complement the orchestra in Act II.

Metropolitan Opera Ball to Be Held May 2

New York is to have its third annual Opera Ball at the Metropolitan Opera House on May 2. Lucrezia Bori, as in the past, will act as chairman of the ball, and Ben Ali Haggin is again the producer. He has chosen a distinctly American setting for this year and has given it the title, Magnolia and Orange Blossoms—A Romance of Old Louisiana. It requires a cast of several hundred, which will include social and musical leaders of New York. The entire orchestra and stage of the opera house are to be floored over for the dancing and for extra rows of boxes, and special settings designed by Mr. Haggin will be used for the spectacle. The proceeds of the ball are to be devoted to the Metropolitan Opera Association to insure the continuance of grand opera in New York.

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Kansas City Fêtes Ponselle Recital And Brilliant Programs by Orchestra

Myra Hess and Lawrence A Cappella Choir Heard with Philharmonic Players under Baton of Karl Krueger

KANSAS CITY, MO.—Rosa Ponselle gave of her art and vocal opulence in an inspiring recital on March 28, attaining spiritual heights. Her program listed Pace, pace, mio Dio from La Forza del Destino (Verdi), Bel Raggio Lusinghier from Semiramide (Rossini) and German, French and English songs. She rewarded the large enthusiastic audience with many encores throughout the recital and at the close. Gayle Giles, local pianist, acquitted himself well as accompanist for Miss Ponselle and contributed solos by Brahms, Chopin and Lecuona, and one encore, a Chopin waltz.

The young people's fourth and last symphony concert on March 27 consisted of numbers chosen by the school children and their selections made an attractive program. The overture Merry Wives of Windsor (Nicolai), the Moldau (Smetana) Pomp and Circumstance (Elgar), Blue Danube (Strauss) and Dukas' Sorcerer's Apprentice (the last receiving the highest number of votes) constituted the orchestral fare. Schubert's Cradle Song and Hark, Hark, the Lark were sung by the children, under the direction of Mabelle Glenn, supervisor of music in the public schools.

The Westminister A Cappella Choir of Lawrence, under the direction of Dean D. M. Swarthout of Kansas University, assisted Karl Krueger, and the Kansas City Philharmonic Orchestra in the eleventh subscription concert on March 28. Their accuracy, artistic interpretations and pleasing voices in Lotti, Bach, Kalinnikoff, Rachmaninoff, Gretchaninoff and Nikolsky numbers won them fervent applause from an audience of over 5,000. With his customary authority, Mr. Krueger led the orchestra in Don Juan (Strauss), Clouds-Festivals (Debussy) and Les Preludes (Liszt), a repeated number. He paints with daring stroke and his palette is one of varied colors. The Don Juan was a striking characterization, the somewhat dated Liszt, a poignant exposition, and the impressionistic Debussy numbers were veiled and atmospheric. Toccata in F major (Bach-Esser) was the introductory opus.

HESS WITH PHILHARMONIC ORCHESTRA

Myra Hess won new laurels in a brilliant performance of the Schumann A minor concerto with the Philharmonic Orchestra on March 19, the delighted audience of 5,500 recalling her eight times. The inner significance of the music was duly emphasized by the English pianist and the orchestra's accompaniment was most artistic. Tschaikowsky's fourth symphony, the Magic Flute Overture (Mozart) and Afternoon of a Faun (Debussy) constituted the orchestral portion of the program. Mr. Krueger and the Philharmonic gave even more impressive readings of the Tschaikowsky and the Mozart than during last season. And the impressionistic imagery of the Debussy composition was fully realized.

The final Philharmonic concert on April 9 opened with the Russlan and Ludmilla Overture (Glinka) with the Brahms symphony No. 2 in D major coming before the intermission. Siegfried's Rhine Journey from Götterdämmerung and Forest Murmurs from Siegfried, and Polka and Fugue from Weinberger's Schwanda constituted the second half.

The readings were consistently in keeping with the various composers' intentions. Mr. Krueger's recreation of the Brahms, a highlight of the program, was one of strength and tenderness. The orchestra and conductor were given a rising vote of thanks for the completion of a second successful season, by an audience of over 5,000.

George C. Trovillo of Illinois, a promising pianist of twenty-one years, reflected credit on his instructor, Carl Preyer, in a recital of Scarlatti, Mozart, Weber, Beethoven, Bartok, Chasins, Severac and Prokofieff items at the University of Kansas, Lawrence, on April 8. An able executant, he played with mature expression and dramatic emphasis.

Mary Betty Felts, pianist, projected Schumann, Scarlatti and Beethoven numbers for Mu Phi Epsilon on March 26, displaying growth in technical fluency, and was warmly received. Mary Craig, soprano, was successful in a Verdi aria and a song group. Brown Schoenheit furnished the flute obbligato for Densmore's The Voice and the Flute. Pearl Roemer Kelley was the accompanist.

Fredda Longfield, violinist of Chicago, was presented in recital by Tau Chapter of Sigma Alpha Iota on April 1. Brahms' D minor sonata, Chausson's Poème, three Kreisler "hyphenates," Debussy, Falla-Kochanski and Wieniawski numbers made up the program. Miss Longfield at twenty-three reveals pronounced gifts, a golden tone and intelligent interpretations. Gladys Gwynne Combs was her able accompanist, and the S. A. I. Ensemble, the assisting artists, projected Weaver, Clokey and Kountz-Baldwin numbers with considerable freedom and tonal coloring. Mrs. Combs accompanied and directed the group. C. C. B.

Irma Duncan to Open Summer School at Croton-on-Hudson

Irma Duncan, whose winter studio is located in New York City, opens her summer school on July 1, at Croton-on-the-Hudson, N. Y. The summer session will continue for eight weeks, and students may go for part of or the entire season. While outdoor dancing features the work, painting and music are available.

One of the six original members of Isadora Duncan's group, Irma Duncan is the only one to carry on the work of the great American dancer. In instituting this American school she carried out the wish of the originator of the creative, interpretative dance form. She assisted in founding the German and Russian schools, where she taught until Isadora Duncan's death in 1927. In 1928 she came to this country to establish a New York school. The estate at Croton lends itself admirably to the summer work; the dancing pavilion is an ivy-covered ruin of an old building.

Menuhin Conquers in San Francisco Appearance

SAN FRANCISCO.—In his recital at the Opera House, his first appearance here in a complete program in over three years, Yehudi Menuhin, San Francisco's own violinist gave another glorious example of his unquestioned genius.

Yehudi started his program off by playing Mozart's concerto No. 3 in G major, in which the cadenzas were dedicated to him by Sam Franko. This lad of eighteen years of age played it with deep sincerity and with such tenderness and beauty of tone, such fine authority and spaciousness of style as this writer has seldom heard him display. It was a performance thrillingly worthy of the music, and one that fully deserves the adjective "masterly."

Following a magnificent performance of Bach's unaccompanied Chaconne, Yehudi introduced to San Franciscans Enesco's new sonata No. 3 in A minor, op. 25, which bears the sub-title, In the Popular Rumanian Style. This work was played by Yehudi with profound dignity and feeling. A miscellaneous group of shorter pieces by Handel, Sarasate, Paganini, Kreisler and Novacek was played by Yehudi in a way that displayed his admirable accomplishments as a technician and musician. Throughout the program Yehudi had the valuable collaboration of Marcel Gazelle, distinguished Belgian pianist. C. H. A.

Kolisch Quartet Arrives for First American Visit

The Kolisch Quartet, prominent among string ensembles of Europe, arrived on the SS. Berengaria on March 26. This will be their first visit to the United States. They have been brought here by Mrs. Elizabeth Sprague Coolidge for her annual music festival in Washington. The quartet are to be heard also in New York and Boston under Mrs. Coolidge's auspices.

Singing and Song Appreciation on the Air

The regular Friday broadcast of Singing and Song Appreciation by Joseph Regneas over WOR on April 26, will feature music by Rossini, with Barbara Fisher, soprano, soloist. These broadcasts are scheduled in the press as Romance of Song.

EUNICE NORTON'S recent engagements have included an appearance as piano soloist with the Minneapolis Symphony Orchestra in Pittsburgh, Pa.; a recital in Fort Wayne, Ind., and one in Greenville, S. C.

Miriam Marmein to Offer Recital

Miriam Marmein, American mime and dancer, is presenting a new program of her original dances and pantomimic sketches at the Barbizon-Plaza Concert Hall on April 28.

Featured on the program will be a pantomime entitled Career, consisting of seven swiftly-moving scenes in the life of a ballerina. They are Academy, Corps de ballet, Haut monde, Encore, Rival, Farewell, Academy. Several other new numbers are to be presented.

At the time of the concert there is to be an exhibition of Miss Marmein's crayon sketches illustrative of many of her dance characters. Marion Kahn will play the accompaniments.

Cosmopolitan Club Hears Myra Hess

Myra Hess, who is finishing her American tour, made her last New York appearance at the Cosmopolitan Club on April 3.

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New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Saturday, April 20

Choir of First Congregational Church of Washington, D. C., Town Hall (E)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Sunday, April 21

Philharmonic-Symphony Orchestra, Carnegie Hall (A)

Monday, April 22

A Romance in a Toyland, operetta, benefit, National Music League, Town Hall (A)
Kolisch String Quartet, Town Hall (E)

Tuesday, April 23

Frank Bishop, pianist, Town Hall (E)

Wednesday, April 24

Roland Hayes, tenor, Carnegie Hall (E)
Egon Petri, pianist, benefit, Music School Settlement, Town Hall (E)

Thursday, April 25

Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, April 26

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Keith Falkner, baritone, Town Hall (E)

Saturday, April 27

The Amphion Male Chorus, sponsored by the Minnesota Alumni Association, Town Hall (A)
Concert and Swedish Folk Dances, Carnegie Hall (E)
Bach-Handel Festival, Juilliard School (E)
Freiheit Mandolin Orchestra, Town Hall (E)

Sunday, April 28

Philharmonic-Symphony Orchestra, last concert of season, Carnegie Hall (A)
Miriam Marmein, program of dances and pantomimic sketches, Barbizon-Plaza (A)
Concert in honor of Joseph Schlossberg, Town Hall (A)
Concert and Swedish Folk Dances, Carnegie Hall (E)
Marina Yurlova, Spanish dances, Town Hall (E)
Creighton Allen, pianist, Steinway Hall (E)

Monday, April 29

Jeno Swislowski, pianist, Town Hall (E)
Bach-Handel Festival, second series, Juilliard School (E)

Tuesday, April 30

National Orchestral Association, Carnegie Hall (E)
Sedalia, N. C., Singers, concert of dramatized spirituals, folk-songs and Negro dances, Town Hall (E)

Studio Notes

OSCAR SEAGLE

Thomas Thomas, pupil of Oscar Seagle of New York, is to sing the baritone rôle in Elgar's King Olaf at Bridgeport, Conn., also the baritone part from the Seven Last Words, in Haverford, Pa., under the auspices of the Haverford High School. Mr. Thomas is scheduled for three appearances in Montclair and East Orange, N. J., and New York City. He was recently soloist at the Riverside Church, New York, and on Easter Sunday will be heard in East Orange. Mr. Thomas sang the baritone rôle in the Russian opera Snegourotchka produced by the New York Philharmonic-Symphony Orchestra at Carnegie Hall, New York. Other performances of this opera are booked for New York and the vicinity.

Ruth Peter appeared recently at the Hippodrome, New York, in Rossini's Moses, and was reëngaged to sing Marguerite in Faust the following week. This young soprano is recording operas with the New York Civic Orchestra under Eugene Plotnikoff's direction. A few weeks ago she sang Marguerite with the Civic Opera Company in Baltimore and Washington. All these young artists are from the New York studio of Mr. Seagle.

Jane Pendleton, who spent last summer at Olowan, Mr. Seagle's summer studios in the Adirondacks, has been adjudged a district winner in the N.F.M.C. Young Artists contests. The district takes in California, Miss Pendleton's home state, and two adjoining states. The young girl is only nineteen years old and is still in school, but she continues her vocal work in Glendale, Cal., under a Seagle teacher, Mrs. W. Q. Widdows.

EDITH GAUDENZI

Edith Gaudenzi, vocal pedagogue of New York, is the teacher of numerous active artist-pupils.

Dorothy Chapman, soprano, has combined in her current season appearances in concert, grand and light opera. When the Shuberts restaged a series of popular operettas in Newark, N. J., Miss Chapman was chosen for the leads in Bitter-Sweet and My Maryland. Recently she has given guest performances of Lucia di Lammermoor, The Barber of Seville and Rigoletto with local opera companies, and been featured in Rigoletto in Providence, R. I. She also has made a brief concert tour of the East.

Claudio Frigerio renewed his affiliation with the Chicago Grand Opera Company this year. Returning to New York after his season in Chicago, he has been heard in leading baritone rôles with local operatic companies.

Elvira Helal sang the rôle of Sinaide in the recent performance of Rossini's Moses by the Chicago Opera Company in New York. Following this she went on tour with the New York Opera Comique, opening in Hartford, Conn., in the part of Antonia in The Tales of Hoffmann.

Charles Haywood, tenor, a member this year of the Philadelphia Orchestra Association's opera forces, has sung performances of the Marriage of Figaro and Die Meistersinger, Fritz Reiner conducting.

Gloria LaVey, radio artist, has appeared on several commercial hours, including the Palmolive Beauty Box, in which she took soprano parts with Gladys Swarthout; the Ipana feature, where she sang duets with James Melton; and the Coco-Cola Hour, Frank Black conducting. Miss LaVey also continues her regular sustaining programs, Down Lovers' Lane and The Hour Glass.

Dorothy Baker is appearing over the air on the Colgate Hour. William Bowers recently gave a recital at the Brooklyn (N. Y.) Academy of Music. Mr. Bowers, a bass-baritone, is the 1934 winner of the Rosenwald Award.

Vandy Cape's original Singing Satires were heard at the White House when the soprano was presented there on March 1. March 5, she gave a program for the Baltimore Music Club, Inc. She left immediately after for a few concerts in South America, returning in time to appear as guest performer at the Operatic Surprise Party in the Metropolitan Opera House on March 31. April 16, Miss Cape presented a recital with Duncan Robertson at the Brooklyn Academy of Music.

EDGAR SCHOFIELD

Singers from the New York studio of Edgar Schofield are active. Robert Hately, baritone, sang the rôle of Frederick in Lohengrin on March 19 with Elsa Alsen and Paul Althouse in Toronto, Can., with the Toronto Symphony Orchestra.

John Deacon, tenor, gave the annual spring program for the Port Richmond Woman's Club, Staten Island, N. Y., April 1. He has been tenor soloist for the past three months at St. Paul's Methodist Church, New York, under Charles Baker. Mr. Deacon and Emelie Gregoire, soprano, were engaged to sing on April 10 at the Engineering Woman's Club.

Adelaide Van Wey, contralto, has signed a new contract to sing twice weekly in featured broadcasts over WMCA.

ENZO DELL'OREFICE

A musical evening by singers from the New York studio of Enzo dell'Orefice was given on April 13. Those appearing were Frances Allegro, Reyna Emmanuel, Jule Burns, Nunziata Vietri and Josephine Lo Corte. The numbers sung were from the vocal writings of Carissimi, Monteverdi, Calleya, Pagans, Alvarez, Valverde, Manning, Puccini, Paisiello, Bizet, Rogers, Tirindelli, Speaks and Verdi. Maestro dell'Orefice's students show the effect of sound technical training, and their interpretations are those of singers whose eyes and ears have been opened to the beauties of music and the importance of style and line in vocal expression. A numerous gathering applauded the program. M. L. S.

Press Comments

PIETRO YON

The Mendelssohn Club of Rockford, Ill., recently gave a performance of Pietro Yon's The Triumph of St. Patrick, with the composer at the organ. The Rockford Morning Star said: "The Triumph of St. Patrick is a deftly built melodic narration, last night's audience found. It is formal, reverent, traditional rather than 'modern'—if modernity means dissonance and an absence of easily recalled melody. Its contrasts and balances are adroitly managed, with delicate passages neatly interlacing the sturdier interludes; and it would appear, too, to be eminently singable. Mr. Yon was at the organ, his sensitive, strong hands performing their wizardry on the keys, and his feet—about which an organ music enthusiast might wax lyrical—performing their accompanying pedal wizardry. When the major chords at the close of the oratorio died away, the audience remained to ask encores. They were both well-loved works by Yon that had been requested, Hymn of Glory and Jesu Bambino."

(Photo by Mishkin Studio.)
PIETRO YON

The Rockford Register-Republic headlined its review, "Yon Oratorio Is Brilliant Climax of Mendelssohn Club's Golden Year." The critic writes: To express in mere words music of such transcendent loveliness as that in which Pietro Yon has interpreted the text of Armando Romano's story of the Triumph of St. Patrick, is too difficult to undertake. The fluent melodies are embellished with euphonious harmonies. The work is one great wave of harmony."

Louise Arnoux Programs Song by Harold Henry

Louise Arnoux, French diseuse, continues to use on her programs Harold Henry's setting of La Legende de Saint Nicholas.

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Robert Braun Gives Piano Recital in Pottsville

POTTSVILLE, PA.—On March 12, Robert Braun, pianist, and founder and director of the Braun School of Music, gave a recital in the New High School Auditorium. Although the night was bitterly cold and sleet was falling, more than 1,000 people gathered to hear the program. Mr. Braun began with two Godowsky transcriptions of Chopin pieces, the Revolutionary Etude and E major etude (for left hand alone). He also offered another Godowsky arrangement, that of Albeniz' Triana. The evening's offerings also comprised numbers by Arensky, Amani, Brahms, Paganini-Liszt, Gaertner, Debussy, Sgambati and others. Mr. Braun played with fine command of his admirable resources. His technic is of the comprehensive nature to be expected from a pupil and associate of Godowsky, and he has notable musical sense and scope of tonal color. He was applauded to the echo and summoned back for encores. K.S.

Associated Music Teachers' League Anniversary

A dinner marking the tenth anniversary of the founding of the Associated Music Teachers' League, followed by a musical program, at the Parc Vendome Hotel, New York, on March 30, had a large attendance. Paul Jelenek, president, introduced former presidents, including Aaron Ornstein and Gustave L. Becker. Sigmund Spaeth greeted the assembly, Vera Kaplun Aronson and Maurice Aronson performing several of the graceful Miniatures for two pianos by Godowsky. Jeanne Soudeikine sang vocal numbers by Schubert, Arensky, Barnett and LaForge with voluminous tone and warm interpretation, Frank Chatterton playing her accompaniments. Louis Persinger, violinist, scored a success with his own Neapolitan Song, and works by Bloch, Mozart and Loesser; Ethel DeGomez was his accompanist. Marguerite and Mischa Portnoff played the latter's Impressions and Fugue, and David Barnett, pianist, played works by Schumann and Brahms with breadth of interpretation. F. W. R.

Musicians Club of New York Applauds Artists

The Musicians Club of New York held their monthly meeting at the Waldorf-Astoria on March 26, before a large gathering of members and guests. The first part of the program was given by Kathryn Newman, coloratura soprano; Frances Blaisdell, flutist, and Virginia Duffey, accompanist. Miss Newman opened with a group of songs in Italian and immediately won her audience. Her voice is rich and flexible throughout its wide range and she sings with style and finesse. Miss Blaisdell followed with a group of flute solos and revealed unusual technical facility and understanding of musical content. Concluding the first part of the program Miss Newman sang the Mad Scene from Lucia, with Miss Blaisdell providing the flute obbligato. This number was done with richness of tone and musicianship. Miss Duffey played all the accompaniments artistically.

The latter part of the scheduled program was in charge of Leonard Liebling, whose wit is well-known in musical circles Mr. Liebling told several amusing stories and acted as toastmaster, introducing Carl Tollefsen, who recited comic poetry; Nate Liepsic, who did wonderful things with a pack of cards, and Horace Braham, actor, who told of experiences in the war and other stories. P.

Ruth Shaffner and Co-Artists Appear at Iselin Residence

KATONAH, N. Y.—Ruth Shaffner, soprano, assisted by Eugenie Limbert, violinist, and Virginia Duffey, accompanist, were the artists for a musicale given at the Bedford home of Mrs. Iselin, for the benefit of the Westchester and Putnam Counties YWCA. The music room was crowded to capacity by residents of surrounding towns, and the enthusiastic audience of nearly 300 listened intently and showed keen appreciation of a program made up of songs by Mozart, Brahms, Marx, Schubert, Wise, Edwards, Beach and Charles. Violin numbers included some by Kreisler, Brahms-Hochstein and Czerwonky, and Miss Limbert also played obbligati to Miss Shaffner's last group.

Many encores had to be added, and this trio of artists who are appearing so extensively this season, were asked to repeat the musicale at another prominent Westchester estate in the near future. S. L.

Publications

Reviewed by R. M. Knerr

For Mixed Voices

A Rhythmic Trilogy for Easter; three carols for four-part mixed chorus, by Father Finn.

Three simple and rhythmically animated Easter carols, composed in tuneful but dignified vein. The titles are: The World Itself Keeps Easter Day; Cease Thy Weeping, Magdalena; and Come See the Place Where Jesus Lay. In keeping with the joyous character of the church festival, the eminent conductor of the Paulist Choir of New York has stressed in these works the pleasing movement of the voices rather than any abstruse problems of harmony. There is a piano or organ accompaniment to each work. (J. Fischer & Bro., New York.)

For Piano Solo

Agitato Moderno, by Russel Wragg.

Vigorously designed and of considerable breadth and effectiveness, this solo number has the merits of a stirring *bravura* study in extended chords. A characteristic rhythmic figure is repeated and developed, while a second waltz-like motif occasionally intervenes. There is opportunity for playing rapid octave passages, *fff*, at the close. An individual work, with a rugged quality all its own. (Schroeder and Gunther, Inc., New York.)

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SCENE FROM THE VENUS OF MILO,
new opera by Hubay, premiered at the Budapest Opera as part of the fiftieth anniversary celebration of the theatre.

(Photos by Vajda M. Pál.)

SCENE FROM KURUC'S TALE,
ballet by Kodaly, recently presented at the Budapest Opera.

HAROLD HENRY,
pianist, on April 2 gave the third in the series of four musicales he is presenting at his New York studio. These programs consist of discussions of various musical subjects, illustrated at the piano. At the last one he played the Bach-Liszt prelude, a sonata of Scarlatti, two of his own compositions—Night Sounds and Fantasy Poem—four Chopin numbers (three études and a polonaise) and a Beethoven rondo. (Photo by Unity Studio, New York.)

SILVIO SCIONTI and ISABEL LAUGHLIN,
his student-assistant. The pianists recently appeared at Corpus Christi, Tex., Mr. Scionti opening the program with a lecture on the Development and Character of the Piano Concerto. Miss Laughlin played the Liszt E flat concerto and one movement of a concerto of her own composing. Her teacher supplied the orchestral part at a second piano. Mr. Scionti is a faculty member of the Chicago Musical College.

MARGUERITE POTTER,
contralto and founder of the New York Madrigal Society, on a winter holiday, arriving at Venezuela. Miss Potter adds to her many activities this season the Madrigal Chorus and Sponsored Artists in concert at Town Hall, New York, on May 1.

CHIQUITA CASELLA,
Spanish-American dancer, has had many New York appearances during the season, among them the following: December 10, Barbizon-Plaza Hotel; January 10, Pennsylvania Hotel, French Society; February 6, Contemporary Arts Society; 9, MacDowell Club; 17, Madrigal Club, Great Northern Hotel; 19, Montclair, N. J., for the Canadian Club, St. Jean Baptiste. Coming engagements include those at the Town Hall on May 1; and Woman's Club, Passaic, N. J., May 15. Miss Casella will spend July and August at Kiniya Camp, Lake Champlain, where she gives a special course.

THE WESTMINSTER CHOIR and THE BALTIMORE SYMPHONY ORCHESTRA
gave a performance of Bach's B Minor Mass at the Lyric Theatre, Baltimore, on March 26, before an audience of nearly 4,000. Dr. John Finley Williamson, head of the Westminster Choir School at Princeton, N. J., directed the orchestra and chorus of 140 voices. The presentation of the Bach mass closed the orchestra's twentieth season and was given in celebration of the 250th anniversary of Bach's birth.

(See Inside Front Cover for Additional News Pictures)

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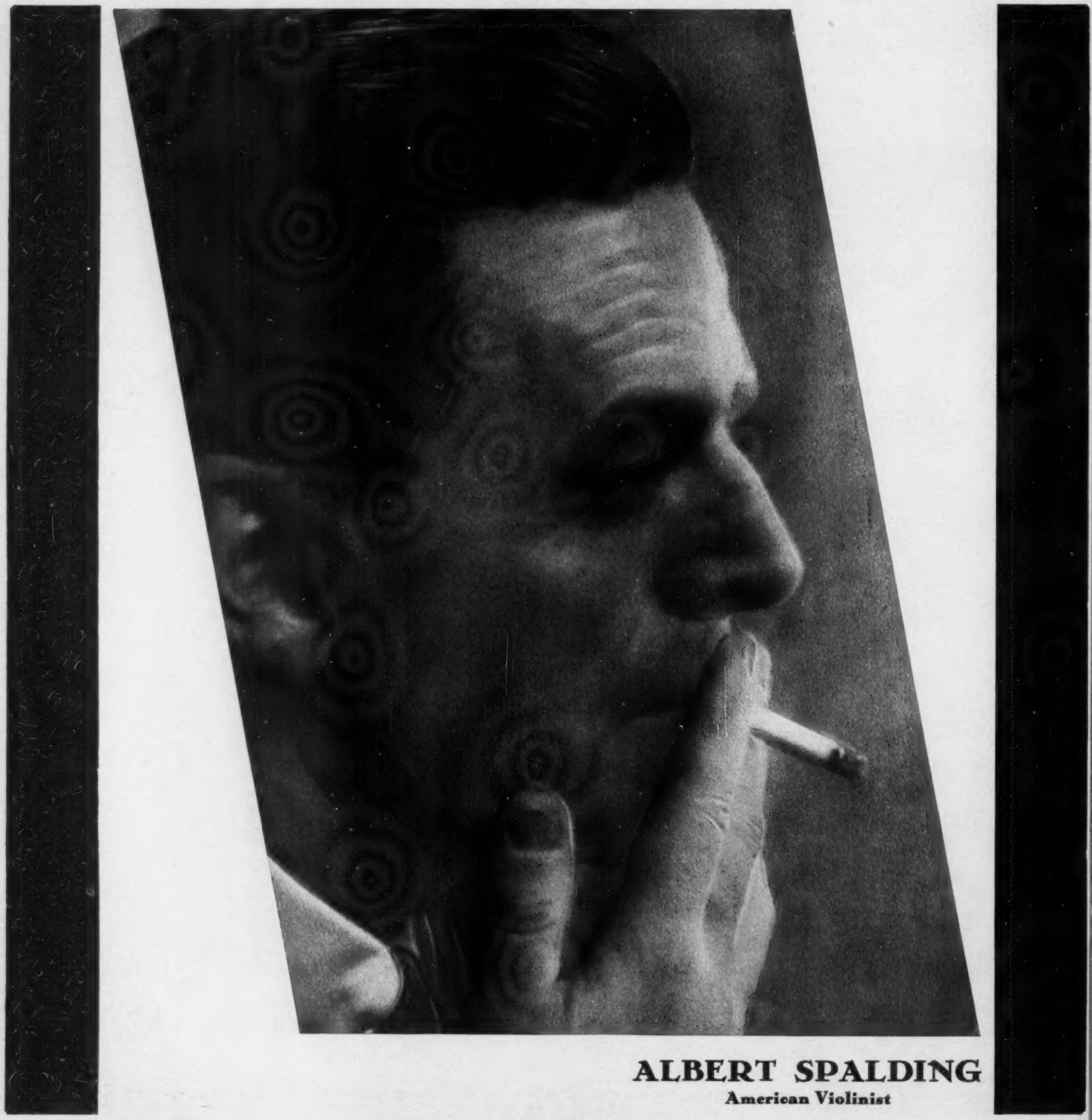

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